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VOL. LXXIV—NO. 15

NEW YORK, THURSDAY, APRIL 12, 1917

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LOS ANGELES POSTPONES N. F. M. C. VISIT IN 1919

But Will Bid for the 1921 Convention

The MUSICAL COURIER learns that it is not likely that Los Angeles will bid for the N. F. M. C. Biennial Convention there in 1919, as had been planned informally two years ago. It was then understood that following the event in Birmingham this month the N. F. M. C. would hold its next big biennial meeting in Los Angeles, and that there would be a renewal of the \$10,000 prize contest for a grand opera. Los Angeles is not, under present war conditions, inclined to obligate itself toward the N. F. M. C. as far ahead as 1919, but there is no doubt that the city would like to have the 1921 biennial and convention, and at that time would be prepared to engage again in the prize contest undertaking, possibly even extending the project to embrace symphony and chamber music beside opera.

Monte Carlo Season Has Puccini's New Opera

The company for the season at the Casino, at Monte Carlo, is composed as follows: Mmes. Della Rizza, Demougeot, Ferraris, Heldy, De Hidalgo, Kruseniski, Laugée, Leymo, Monin, Stora, Vallin, Zeppilli, Zonghi, Bailac, Coste, Girard, Lillini, Mattei, Royer, and Sestri. MM. Delmas, Dominici, Giorgewski, Inchausti, Laffitte, Schipa, Battistini, Maguenat, Petit, Renaud, Chalmir, Huberdeau, Journet, Pini-Corsi and Vrenenk. The repertoire included: "Ernani," "Henry VIII," "Demon," "Herodiade," "Tosca," "Barbiere," "Damnazione di Faust," "L'Oiseau de Passage" (Puccini's new opera "Rondine") and "Cadeaux de Noel."

In "Rondine" there are two sopranos and two tenors: these parts will be sung by Mmes. Della Rizza and Ferraris; and MM. Giorgewski and Schipa.

Bodanzky to Conduct for Society of American Singers

It is announced that Artur Bodanzky, conductor of the Metropolitan Opera, has shown his practical interest in the project of the Society of American Singers to give opera comique in New York by donating his services as conductor for the three comedy operas the society will present at the Broadway Theater in May. These are "The Mock Doctor," by Charles Gounod; "Maid or Mistress," by Pergolesi, and "The Night Bell," by Donizetti. It is understood that repetitions of "The Impresario" and "Bastien and Bastienne" are also in prospect.

Russian Novelties at Petrograd

At one of the symphony concerts of the series established at Petrograd by M. P. Belyaev, which took place on March 9, an entire program of new and important Russian works was presented, as follows: "Karelian Legends" (A. K. Glazunoff), "Concerto" (I. Aisberg), "Midos" (M. Steinberg), "Metamorphosis" (M. Steinberg), "Fairy tale of the Fisherman and the Goldfish" (Tcherepnine), Six West Slavonian Songs (C. Cui).

N. F. M. C. Biennial Notes

Plans for the Tenth Biennial of the National Federation of Musical Clubs, are nearing completion, and all indications point to a most successful convention. More than 300 delegates already have sent in their credential cards and many are yet to be heard from.

A meeting of the Music Study Club was held on March 29, at which delegates were elected to the Biennial. Those chosen were Edgell Adams, a pianist and teacher; Mr. and Mrs. Edgar Gockel-Gussen, heads of the Birmingham Conservatory of Music; Prudence Neff, who was the winner of the piano contest held at the Biennial in Los Angeles in 1915, and who also is connected with the Southern School of Musical Art of this city; Sara Mallam, one of the prominent voice teachers and choir singers here, and Mrs. Oliver Chalifoux, one of the founders of the club and its first president.

Delegates were also chosen for the State Convention of Music Clubs, which meets here at the same time as the National. These were Mesdames W. J. Adams, O. L. Stephenson, Earl Drennen, Laurens Bloch and Virginia B. Handley.

The program for Biennial Week is practically completed and many noted artists will appear, among them Frances Alda, Frank La Forge, Kitty Cheatham, Arthur Shattuck, Lucy Gates, Carrie Bridewell, Charles W. Clark, Louis Kreidler, Frederick Gunster, Charles C. Washburn. The Russian Symphony Orchestra, Modest Altschuler, conductor, will give two programs, with John Powell, pianist, and Lada, dancer, as soloists. Dr. Edgar Stillman Kelley will conduct his own "New England" symphony. Mrs. MacDowell and Henriette Weber will give lecture-recitals and the Zoellner Quartet will play the prize composition for chamber music.

One of the interesting features of the convention will be the contest of fifteen young artists from all points of the United States. The Women's Chorus of the Music

Study Club and the Treble Clef Club will sing Mrs. Beach's "Rose of Avontown."

For many years music has been in the curriculum of the public schools of Birmingham. Converse's "Peace Pipe" will be presented by the school children under the very able direction of the supervisor of music, Leta Kitts, who with her capable corps of assistants has created such enthusiasm among the children that its success is more than assured. S. M.

SAN FRANCISCO MUSIC

Alfred Hertz Ends Symphony Season Successfully

Half a ton at least of fragrant California flowers, and a volume of noise in the shape of hand clapping and cheers, Friday afternoon and again on Palm Sunday forenoon, told Alfred Hertz that his work as conductor of the San Francisco Symphony Orchestra had brought the 1916-1917 season to a triumphant close. The last regular concert of the season was on Friday afternoon. The demonstration of enthusiasm was characteristic of an audience pleased without limit. The Beethoven fifth symphony took the lion's share of the applause, which is taken for a favorable symptom of the public attitude toward Hertz and Beethoven.

Sunday afternoon, April 1, Maude Fay gave a recital under Healy's management at the Columbia Theater and proved the continuance of her home popularity adequately. She is a native of San Francisco and a decided favorite.

The "Stabat Mater" was given on Palm Sunday evening at St. Dominic's Church in San Francisco, Dr. Maurice O'Connell directing with the following soloists: Hortense Gilman Kelly, Blanche Hamilton Fox, Arthur Meserve and Sebastian Schalkshammer.

The benefit performance for the soldiers' relief fund, which was arranged by Madame Melba, in which Tina Turner and Mr. Puyans took part and in which Madame Melba shone, netted \$20,000 for the cause. D. H. W.

Recent London Concerts

Aside from the many charitable musical entertainments which are taking place in London during these war days, the most successful concert was a British program at Steinway Hall, March 8, under the direction of Isador de Lara. Of other concerts, not for charity, there were a violin recital by Rhoda Backhouse, the Belgian Trio, and Sybil Eaton, violinist. At a Sunday concert in Albert Hall the Royal Albert Hall Orchestra, under Landon Ronald, gave an interesting program, with no new features however. Tchaikowsky's "Pathétique" and Grieg's piano concerto were the main numbers of the symphony concert given at Queen's Hall, March 10. A novelty of the occasion was a work called "Illustration from the Apocalypse" by a young Russian composer named Ostroglazov. The last Royal Philharmonic concert of the season took place March 12, Landon Ronald, conductor. The symphony was Tchaikowsky's fifth in E minor, and other numbers on the program were Mozart's "Figaro" overture, the Debussy "Afternoon of a Faun," and Elgar's "Enigma" variations on the prelude to the second act of Chabrier's opera "Gwendolen."

ALFRED HERTZ, U. S. CITIZEN

Conductor of San Francisco Orchestra Takes Out Naturalization Papers

Alfred Hertz, leader of the San Francisco Symphony Orchestra, filed an application with the County Clerk in that city recently for naturalization papers. According to his affidavit, Alfred Hertz filed his formal declaration of intention to become a citizen of the United States on February 16, 1915, in the United States District Court of New York. He was born in Frankfort, Germany, July 15, 1872, came to this country in 1901, and arrived in California August 1, 1915.

Metropolitan Repertoire, Week of April 16

Twenty-third and final week of the season. Monday, April 16, "Lakmé"; Wednesday, April 18, afternoon, "Carmen" (Farrar, Martinelli); evening, "Il Miracolo" and "I Pagliacci" (Muzio, Caruso); Thursday, April 19, "Iphigenia"; Friday, April 20, "Rigoletto" (De Luca, Barrientos, Caruso); Saturday, April 21, afternoon, "Thais"; evening, to be announced. Next Sunday evening, April 22, last concert of the season; Adriano Ariani's oratorio, "St. Francis of Assisi," directed by the composer with Frances Alda, Luca Botta and Adam Didur as soloists.

Spring Season of Opera at Rome

At the Teatro Adriano, Rome, an operatic season will run from May 1 to June 10. The repertoire will be: "Gloconda," "Loreley," "Bohème," "Gismonda" (new opera by Renzo Bianchi), "Cavalleria Rusticana," "Pagliacci," and "Mignon." The artists engaged up to the present are: Giannina Russ, Ida Quajatti, Adalgisa Giana, Baldi-Vetri, Jole Sthele Dal Verme, MM. Garbin, Viglione Borghese, Nunzio Bari, and Tommaso Franci; the conductor is Maestro Renzo Bianchi.

MUSIC AND ART PRIZES

National Arts Club Offers Rewards for Patriotic Creations

The National Arts Club announces its intention to promote the expression of American patriotism in art by offering the following three prizes:

1. Five hundred dollars for the best design of a medal recording the distinguished service of some American soldier or sailor in the present war.
2. Two hundred and fifty dollars for the best American war poem.
3. Two hundred and fifty dollars for the best American war song.

The following judges will be asked to determine the prize winner in each division: Art: J. Alden Weir, Douglas Volk, Gardner Symons, Robert Aitken and J. Massey Rhind. Poetry: Robert Underwood Johnson, Joyce Kilmer, and Edward J. Wheeler. Music: Walter Damrosch, Reginald de Koven and Victor Herbert.

The competition will be open to all American citizens, whether native or foreign born. Each design, poem, drawing or musical composition should be sent anonymously with the creator's name in a separate sealed envelope, to the National Arts Club, American Arts' Prize Competition Committee, 15 Gramercy Park, New York City, before May 23, 1917. The three winners will be publicly announced on Decoration Day.

GOUNOD'S "MORS ET VITA" AT THE METROPOLITAN

On Sunday evening, April 8, Gounod's oratorio, "Mors et Vita," was produced at the Metropolitan Opera House for the benefit of the American fund in aid of those associates of the National Conservatory of Music of Paris, or their dependents who have suffered in one way or another through the war. Count Eugene d'Harcourt, who has been in this country representing the French Government on various musical missions, was the conductor; Marie Rappold, Sophie Braslau, Luca Botta and Clarence Whitehill were the soloists, with the chorus and orchestra of the Metropolitan Opera House.

This was announced as the first performance in New York. It was the first public performance where admission was charged, though the oratorio had been sung by the choir of St. John the Divine, and at least portions of it by forces in other churches in this city. The first performance in America took place on February 5, 1886, at the Brooklyn Academy of Music—Brooklyn was not then a part of New York. The Brooklyn Philharmonic Society gave the work with Theodore Thomas as conductor. The soloists were Emma Juch, Mme. Del Puente (née Helen Dudley-Campbell), William Candius and Myron Whitney. In 1882 Gounod had written "The Redemption" for the Birmingham (England) Festival and the "Mors et Vita" was first produced at the same festival in 1885. New York beat Paris, which did not hear the work until May 22, 1886. All of which is merely statistics.

After hearing the work, one is not surprised that it has been so neglected. It is monotonous, almost to the point of boresomeness. There are a few of the typically suave Gounod melodies, which are so effective in such a work as "Faust" and so platonically sugary in the pages of an oratorio. The thing that seems to be lacking is real spiritual feeling. Even in the most dramatic and intense moments everything is superficial. Interesting, as coming from the year 1884, were some experiments in the whole tone scale, today considered the property of later Frenchmen than Gounod; also a succession of chord progressions, taken directly from the late Mr. Wagner's "Ring" music without even so much as saying "Thank you." The performance as a whole seemed spiritless, due one imagines largely to the inherent weaknesses of the work and perhaps also to the fact that only one general rehearsal had been possible. Count d'Harcourt showed his thorough familiarity with the oratorio and his ability to control the large forces under him. Of the soloists, Marie Rappold was in unusually good voice, although she exhibited that same lack of artistic personality which lessens interest in all her work, however fine the quality of her voice. Sophie Braslau sang acceptably. Luca Botta, in good voice, made the most of some rather ungrateful solos, and Clarence Whitehill did with artistic finish and completeness the considerable amount of work that fell to his lot. The orchestra was good on the whole, though another rehearsal or two would have prevented a certain raggedness which was apparent at times. The chorus, which has been trained by Giulio Setti, sang excellently, as is the habit of Mr. Setti's chorus. This was fortunate indeed for the choral element of the work is large.

Clarence Whitehill sang the "Marseillaise" at the beginning of the concert and Marie Rappold "The Star Spangled Banner." They also did the same thing again at the close of the concert, presumably for the benefit of those late comers who were unable to join in at the beginning. There was not, to be frank, that degree of enthusiasm which one would have been glad to see under the circumstances.

"The following," says Music News (London), "is an extract from a letter we have received, accompanying some music for review: 'These songs has produced great ovations at Concerts if you are able to allude to them favourably I should be as humble amatures be glad.'"

FRENCH WORKS AND ARTISTS CREATE UNBOUNDED ENTHUSIASM IN ITALY

Troupe from the Opéra Comique Sings First at La Scala, Milan, Then at the Teatro Costanzi, Rome—Italian Journalists Institute Grand Concerts—Seasons at La Scala and Teatro Dal Verme

Hotel Diana, Milan, Italy,
March 1, 1917.

The historic compact of Milan and Paris for the exchange of Italian and French operas and artists has quickly borne its first fruits. The enormous success of "Madama Butterfly," at the Opéra Comique of Paris, with the Italian artists Storchio, Garbin, and Giraltoni, has been emulated last night by the artists of the same Opéra Comique at La Scala.

M. Gheusi arrived in Milan three days ago with the most celebrated artists of his company, and they were officially welcomed at a reception given in their honor by the consuls of the allied nations and the principal representatives of musical art in Italy.

One day was spent in sight seeing and one in rehearsal. The great gala evening was arranged by the Lombardy Association of Journalists, who have lately been organizing concerts on a big scale for funds to establish a special hospital for soldiers who are mutilated in the face. Also the proceeds of this evening are to be devoted to this object.

Needless to say, the theater was sold out. Two boxes, draped with the flags of the allies, were reserved for the consuls. The aristocracy of Milan, ever ready to encourage any philanthropic movement, was present in good force. In his private box was seen the Duke of Modrona, whose family has been the main support of La Scala for centuries. In the box immediately above was the Countess Dal Verme, another of the great patrons of music of the Milanese aristocracy whose family owned the Dal Verme Theater for generations.

The All-French Program

The program consisted of fragments from Delibes' "Lakmé," Leroux's "Cadeaux de Noël," Massenet's "Sapho," Charpentier's "Louise," and the "Marseillaise," sung by Mlle. Chenal, assisted by Charles Fontaine and surrounded by all the artists and chorus dressed in the various costumes characteristic of the allied countries.

"Lakmé" gave Iyonne Brothier, Charles Fontaine and Henry Albers plenty of opportunity of showing what has made them such favorites in the French capital, and at the end of the act they were enthusiastically applauded, together with Mlle. Dourga, the Hindu dancer who made a hit with her wonderfully graceful and suggestive characteristic dancing.

"Les Cadeaux de Noël," the new opera in one act of Leroux's, was new to Milan, and was listened to with curious interest which gradually manifested itself into genuine appreciation. At the fall of the curtain the audience called for the composer, who directed the opera in person, and upon appearing on the stage, he received an ovation which left no doubt as to whether his opera pleased the Italians or not. The interpreters were: Mmes. Vallin-Pardo, Mathilde Saiman, Jeanne Calas, Anita Giacomucci, and Henry Albers, who were all repeatedly called before the curtain to acknowledge the plaudits.

The second and fourth acts of "Sapho" followed, and Marthe Chenal completely conquered the audience with her remarkable portrayal of Daudet's unhappy heroine. She was ably backed up by Charles Fontaine as Jean Gaussin.

Yet another and greater success was to immediately follow for Mlle. Chenal when she appeared wrapped in a characteristic costume representing the French colors, sword in hand, and surrounded by all the artists and chorus, to sing "La Marseillaise" in a manner that certainly La Scala audiences have never heard before. Her intensely dramatic rendering of the inspired words, which has set all the poets of Paris raving about her, held the La Scala audience spellbound. When she had finished, bouquet after bouquet of flowers were presented to her, some almost as large as herself, and all the while the audience cheered until she consented to sing again.

The fourth act from "Louise" completed the program and was rendered excellently by Mmes. Vallin-Pardo, Jeanne Borel and Henry Albers. MM. Leroux and Rabaud divided the conducting. This evening M. Gheusi leaves Milan with his company for Rome where the same program will be performed at the Costanzi.

First Impressions

This first performance of the French artists has caused the liveliest interest in Milan, but more attention was concentrated upon how the artists would conduct themselves than anything else. The general first impression appears to be unstinted admiration for the high standard of the acting, and the exquisitely artistic manner in which all rendered their parts, the evident outcome of great care in the studying of them (a department much neglected in Italy). With regard to the singing, the easy open emission of the Italian school is preferred to the more difficult, obscured and nasal emission of the French.

Two Big Concerts at the Dal Verme

Another big musical event was a concert at the Dal Verme, on February 21, also arranged by the Lombardy Association of Journalists, with the collaboration of Signor Oreste Poli, impresario of the Dal Verme, for their fund for soldiers mutilated in the face. Some of the most celebrated Italian artists—lyric and dramatic—lent their assistance, and together with Maestro Mugnone, who conducted, helped to make one of those brilliant successes that attends everything the famous body of journalists takes in hand.

The evening came to an end amid paroxysms of mirth, the cause of which were Falconi and Musco, two of Italy's most popular comedy actors, who appeared as ballet dan-

cers and gave a most absurd burlesque of the grand pas a deux in the ballet "Sieba." The concert was such a success that it was repeated in its entirety three evenings later.

La Scala Season

The feature of the last month at La Scala have been the revivals of "Elisir D'Amore," "Tosca," and "Lucrezia Borgia." For "Elisir D'Amore," Maestro Mingardi and the painter Rovescalli conceived a new idea for the mise en scene. The stage of La Scala being far too vast for the requirements of such a small setting as that of Donizetti's opera, they solved the difficulty by encasing the setting in an oval frame, through which one saw just enough of the stage as was considered necessary. Ines Maria Ferraris and MM. Bonci, Parvis and Azzoleni were the interpreters. Special mention ought to be made of Miss Ferraris, who, though the part gave her no special opportunities, showed herself to be the possessor of a gloriously sweet light soprano voice which she used with plenty of skill.

In "Tosca," the principal interpreters were: Gilda Della Rizza, Amedeo Bassi, and Giuseppe Danise.

"Lucrezia Borgia" was received very well after a long absence from La Scala. The principal interpreters were: Mmes. Mazzoleni, Gentile, MM. Bonci, Journet. Out of these Alice Gentile should be picked for special mention. She sang and acted her part delightfully, and looked as pretty as one could wish. The part of the Page is rather a small one, but none the less important for that, and in Italy it is the custom to give it to the most celebrated mezzo sopranos. A more polished rendering than that of Miss Gentile's it would be difficult to see.

The Dal Verme Season

"Werther" of Massenet has been the only feature during the last month at the season at the Dal Verme. This opera received a very cool reception from the Milanese, and more's the pity, for the protagonist was Arnaldo Giogewski. The young Russian tenor does not possess a great voice, but his reading of the part of the unhappy "Werther" must be among the very best. The other parts were in the hands of Mmes. Malatesta, Loris, and M. Bärachi, a young man with a beautiful light baritone voice.

Notes

Charles Hackett, at Rome, has sung in "Rigoletto," "Traviata," and "Tosca," making a big success in each opera. Report states that in the last opera, the enthusiasm of the audience was so great the first evening after Mr. Hackett had sung the aria of the last act, that the audience obliged the orchestra to stop for a while.

A new opera is to be given at the operatic season in preparation at the Teatro Carcano, Milan. It is entitled "Notte di Amore" (Nights of Love). The composer is Guido Ragni, and the author of the libretto, Antonio Lega, has taken his theme from a novel of Zola's. Probably Carmen Melis will create the part of the prima donna.

A short season has just commenced at Venice at the Teatro Rossini, with the operas: "Manon" of Massenet, "Elisir D'Amore," and "Ernani." The principal artists taking part are: Mmes. Bagnasco, Esmeralda Pucci, MM. Angelo Parola, Anneschi Conductor, Preite.

At San Remo an operatic season is to be given this month at the Teatro Principe Amedeo. The operas will be "Aida" and "Traviata." The artists engaged are: Mmes. Amina Albani, Maria Camozzi, Lydia Masini, Ida Mannarini, MM. Giuseppe Corti, Giuseppe Montanelli, Amleto Galli, Salbergo and Luigi Piazza. Conductor, Franco Ghione. C. C.

Robeson Sings Fricka in Philadelphia

Lila Robeson, the ever ready and ever willing contralto of the Metropolitan Opera forces, gave another proof of these attributes on March 27, when she was called upon at the eleventh hour to sing the role of Fricka in the performance of "Die Walküre" in Philadelphia. Owing to the continued indisposition of Mme. Kurt, Mme. Matzenauer sang Brünnhilde and Mme. Gadski, Sieglinde. Miss Robeson in addition sang her usual role of Waltraute. The local press said:

The opportunity that fell to Lila Robeson was improved in a wholehearted fashion that must have given pleasure to those who realize what a long term of patient labor and of hope deferred usually precedes the arrival of an aspirant with a name in large black type.—Public Ledger.

Lila Robeson as the offended Fricka proved the desirability of having in reserve such singers of ability as make up, so to say, the Metropolitan's second line of defence.—Evening Telegraph.

Lila Robeson, an American singer of ease and diverse accomplishments was the Fricka.—North American.

Lila Robeson had an opportunity to use with good effect her rich, well rounded contralto in the measures allotted to Fricka, the outraged goddess of wedlock.—Evening Bulletin.

Lila Robeson was capable as Fricka.—Record.

Lila Robeson did extremely well with the frigid Fricka, extracting from the music allotted her more interest and humanity than usual.—Evening Ledger.

Anderson, S. C., Enjoys Music Festival

Anderson, S. C., is not to be outdone in the matter of music, and on Thursday and Friday, March 22 and 23, a music festival was held under the direction of Alfred Hosken Strick. On Thursday evening, Gaul's "Holy City" was given by the Anderson Choral Society; the following afternoon, there was a miscellaneous program, and on Friday evening Liza Lehmann's song cycle, "In a Persian Garden" and a recital by Charles Harrison made up the program. The soloists whose work made this one of the most enjoyable musical events which has taken place in this city were Charles Harrison, tenor; Charles T. Tittman, basso; Alfred Kastner, harpist; Madge Miller, contralto; Mme. Noel Adams, dramatic soprano; Mrs. J. W. Quattlebaum, contralto; Karen Poole, soprano; Mrs. W. H. Nardin, mezzo-soprano; Camille Macdonald, soprano; Richard P. Backing, and H. B. Fitzgerald, bass. The important work of accompanying the various works and soloists was entrusted to Mrs. O. L. Martin, organist; Mrs. H. H. Harris, pianist; Mr. Kastner, harpist, and Mr. Strick, pianist. Audiences of discriminating music lovers were enthusiastic in praising the work of soloists, chorus and director, and the work accomplished reflects to the utmost credit of Mr. Strick, to whom music lovers of that vicinity owe a debt of gratitude.

Van Surdam Activities

H. E. van Surdam, the tenor, composer, and conductor, has finished a very busy season with a series of engagements at the Hotel del Coronado, Coronado Beach, Cal. Recently he sang his own song, "Remembrance," and scored a resounding success with the very large audience, representing guests from every quarter of the continent. Several operatic arias from Puccini and Verdi also were delivered by Mr. van Surdam at recent Coronado appearances, and they elicited much enthusiastic and favorable notice. The hotel orchestra played a new march by Van Surdam called "Paso del Norte," the composition written for the occasion of the banquet given Major General Pershing by the El Paso Chamber of Commerce in the ballroom of the Paso del Norte Hotel, February 10, 1917. The march introduces the Mexican melody, "Cucaracha," famous in northern Chihuahua. This is Mr. van Surdam's third successful season in Coronado.

GRAINGER

PERFORMANCES.

Suite: "IN A NUTSHELL" (G. Schirmer, Inc.)

Since its first performance at the Norfolk, Conn., Festival (Conductor: Dr. Arthur Mees) last June, this suite has already enjoyed 13 performances by leading Symphony Orchestras in the U. S., including the following:

N. Y. Philharmonic..... (Josef Strinsky)	St. Louis Symphony..... (Max Zach)
N. Y. Symphony..... (Walter Damrosch)	San Francisco Symphony... (Alfred Hertz)
Chicago Symphony..... (Frederick Stock)	Minneapolis Symphony.... (Emil Oberhoffer)

"A man who can play a long piano concerto so that one is genuinely sorry when it stops, and can write music that will stimulate a symphony audience into demonstrative good humor, IS A GREAT MAN."—Henry Adams Bellows in "The Bellman."

PENDING PERFORMANCES (New and Recent Works)

"THE MERRY WEDDING" Cantata (Oliver Ditson Co.) by Harmonic Club, Cleveland, Ohio, April 26, 1917, and at Evanston, Ill., Festival, June 2, 1917.

"THE WARRIORS" (New) for full orchestra. First performance (conducted by Percy Grainger) at the Norfolk, Conn., Festival, June 7, 1917.

"MARCHING SONG OF DEMOCRACY" (New) for chorus, orchestra and organ. (G. Schirmer, Inc.) First performance at Worcester, Mass., Festival, September, 1917.

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Charles Hackett, American Tenor, Cables of New Successes Abroad

Lovers of American art, as well as more personal admirers, will note with interest the cablegram received last week by Arthur Hubbard, of Boston, from his former pupil, Charles Hackett. The young tenor's message, dated April 3, from Rome, Italy, is as follows:

Enormous triumphs "Traviata," "Tosca," "Mefistofele," "Mignon." Engaged for four special performances Grand Opera Paris. Engaged for Teatro Colon, Buenos Aires, where will create new Puccini opera, "Rondine," and new Mascagni opera, "Lodoletta." Re-engaged next winter for Scala and Costanzi. Am well. Too busy to write.

Charles Hackett's career in grand opera abroad has been rivaled by few American artists. Last season he appeared with wonderful success in Spain at the leading houses of Barcelona and Madrid. In the fall of 1916 he achieved new triumphs in opera at Genoa, following which, on December 28, he made his debut at La Scala, Milan, in a performance of "Mignon," winning an almost unprecedented ovation. At present he is singing leading tenor roles at the Costanzi, Rome, one of the world's greatest theaters.

Later, as indicated by his message, Mr. Hackett is booked for a special season of grand opera in Paris, after which he will make his debut in Colon and Buenos Aires, where he will have the distinction of creating at least two new roles in important new works. More significant still is the announcement of his re-engagement next winter for the principal seasons at both La Scala, Milan, and the Costanzi, Rome. There is but one regret: When will this American artist, whose successful career is a tribute to American music and musicians, make his appearance on an American stage before an American audience?

Mary Kaestner in Washington

As the season of the San Carlo drew to a close recently, Mary Kaestner, the dramatic soprano of that company, continued to score uninterrupted successes. One of the last engagements before the San Carlo finished its regular season was in Washington, and the Post of that city called Miss Kaestner the star of "Lohengrin," remarking incidentally that she "visualized delightfully the German maiden of Wagner's romance, and the charming stage picture which she presented was fully equaled by her vocal effort, which left nothing to be desired in beauty of tone, volume and expression." The Washington Times says of Mary Kaestner's Santuzza in "Cavalleria": "She captivated her audience with her brilliant soprano voice and emotional acting." Again, the Post of March 15 says that Miss Kaestner's Santuzza was a revelation and speaks of her beautiful brilliant mezzo-soprano voice. The Washington Herald calls Miss Kaestner's Santuzza "the most interesting feature of the double bill," and compli-

ments her for her strong dramatic power and wonderfully controlled voice, making mention also of the deep enthusiasm to which Miss Kaestner stirred her large audience.

Albert Wiederhold With Winton and Livingston

The firm of Winton and Livingston, Inc., announces that it has completed arrangements with Albert Wieder-



Photo by Bangs.

ALBERT WIEDERHOLD, Baritone, who is under the management of Winton & Livingston, Inc., for the season, 1917-1918.

hold, whereby the well known baritone will appear, during the coming season, under that concert direction.

Mr. Wiederhold may be mentioned as being one of the American singers whose early years were spent abroad, where he created a decidedly favorable impression, espe-

cially in London, in which city he did extensive concert and oratorio work.

Upon his return to America, Mr. Wiederhold immediately established himself as a baritone of unusual attainments. Although he has sung frequently in New York, his numerous engagements outside of the metropolis have taken up most of his time. Wherever he sings, the impression created has been such, that, nine times out of ten, Mr. Wiederhold has been re-engaged. As soloist he has appeared with many prominent societies, including the University Glee Club, the Orange (N. J.) Musical Art Society, the Schubert Oratorio Society, of Newark, N. J.; the Newton (Mass.) Choral Society and for three seasons with both the Potsdam (N. Y.) May Festival and the Dover (N. H.) Choral Society.

In speaking of one of his appearances with the Dover Choral Society, the Advance said: "He sings with dignity and ease of manner. Excellent singing throughout. Received insistent encores." One of his most recent engagements was with the Kneisel Quartet at Attleboro, Mass. Mr. Wiederhold also has given a recital in Jersey City and Asbury Park (N. J.) with much success. He has been the soloist with the Calvary M. E. Church of this city for two years, but May 1 will bring about change to Dr. Parkhurst's church.

The very fact that Mr. Wiederhold has made various records for two well known talking machine companies only goes to emphasize the statement that, whether it be in oratorio or concert work, he rises to the occasion, his singing being marked by its exquisite feeling and distinct style, and by the beautiful and sympathetic quality of the voice itself.

Beach Compositions Enjoyed

A concert program made up of compositions by Mrs. H. H. A. Beach took place at Glen Ridge, N. J., March 30, the artists being Mrs. Beach, Caryl Benschel, soprano, and Hermann Hupfeld, violinist. Mrs. Beach opened the program with a prelude and fugue, which is still in manuscript, and she also played two groups, one a "Suite Française" and the other consisting of "In Autumn," "Scottish Legend" and "Gavotte Fantastique." Her playing and the compositions themselves bore those same marks of sound musical training and thorough artistic ability which have aroused the enthusiastic praise of music lovers everywhere.

In her song groups Mme. Benschel achieved an unqualified success, her numbers including "Nacht," "June," "Ecstasy," "O Were My Love" and "Ah, Love, but a Day." Her voice is a soprano of lovely quality and extended range. In addition to a romance for violin and piano by Mr. Hupfeld and Mrs. Beach, the former was heard in two solos, "La Captive" and "Berceuse," his work evidencing a well grounded musicianship.



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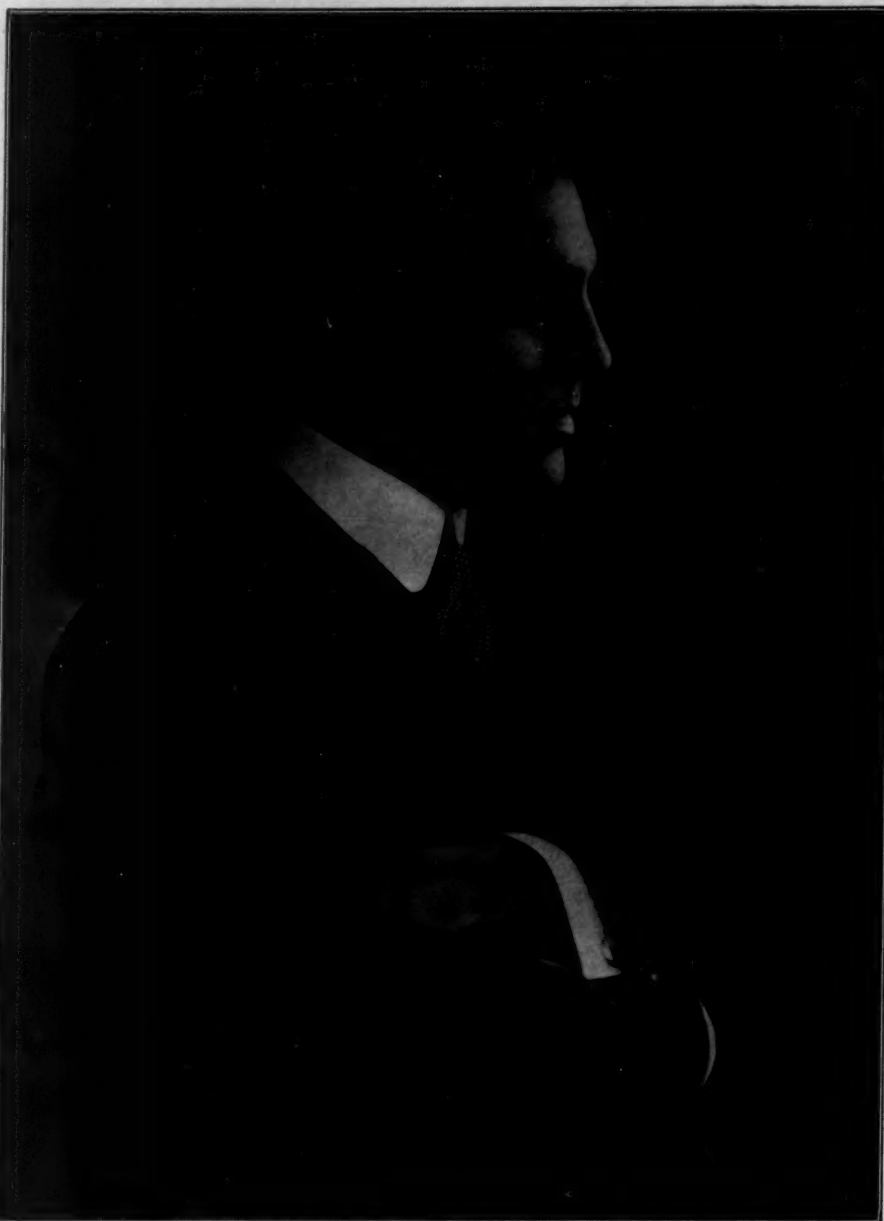
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FRANK LA FORGE.

La Forge to Conduct Summer Course

That statement once made by Alfred Metzger in the Pacific Coast Musical Review, "As an accompanist we consider Frank La Forge without a peer, and we make this statement without reserve," is perhaps the highest compliment that Mr. La Forge ever has received, among the many praises showered upon him by the press commentators of this country and Europe. Not only does Mr. La Forge possess remarkable technical and interpretative ability, but he is also gifted with a rare talent in that he plays without any notes, never removing his eyes from the face of the artist whom he is accompanying. The New York Times quite correctly characterizes his accompaniments as "works of art," which they are in the fullest sense of the word. In this capacity Mr. La Forge has toured the entire world, and everywhere his work has been accorded enthusiastic praise. And the significance of this fact is apparent when the rank of these artists is considered. (Mr. La Forge spent five years with Mme. Sembrich and for the past four years he has been with Mme. Alda.) Then, too, music lovers frequently listen to the results of his work without being conscious of that fact. For instance, many of the most successful recitals given at Aeolian Hall, New York, during the present season were arranged and coached by this splendid artist.

Because of his prominence in this particular field, many have lost sight of the fact that Mr. La Forge is a composer of exceptional merit. The mere fact that some of the very best singers of the present day have included his songs on their recital programs—not once only, but many times—and are frequently compelled to repeat them, speaks convincingly of their worth. Among other artists, Frances Alda, Pasquale Amato, Mabel Garrison, Alma Gluck, Margaret Matzenauer, Corinne Rider-Kelsey, Ernestine Schumann-Heink, Marcella Sembrich, and Reinald Werrenrath have included his songs on their recital programs this season. The compositions which have been especially featured thereon are "Retreat," "I Came With a Song," "Before the Crucifix," "When Your Dear Hands," "To a Messenger," etc. In this connection, it is interesting to note that Mme. Matzenauer was compelled to repeat both the La Forge songs which she included on her program, given at Carnegie Hall, New York.

Nor are this versatile artist's talents confined to these important branches, for Mr. La Forge is a solo pianist of brilliant attainments and exceptionally gifted as a pedagogue. His concert and other duties make it possible for him to accept only a limited number of pupils. For this reason, those who have hitherto been disappointed in their

endeavors to study with Mr. La Forge will hail with delight the announcement that he is to conduct a summer course in coaching and piano at his New York studios, which are located in the Metropolitan Opera House Building, 1425 Broadway. Judging from the manner in which applications are being received, Mr. La Forge's time will be wholly occupied by those anxious to profit by study with him.

Some examples of the manner in which the press of this country and of Europe have praised his work are appended herewith:

And let it be added that at the piano Frank La Forge proved himself to be in his domain as great an artist as the singer (Mme. Sembrich) in hers.—W. J. Henderson, New York Sun.

The accompaniments which Frank La Forge provided were wholly worthy, which means that they, too, were perfect.—H. E. Krehbiel, New York Tribune.

Frank La Forge's accompaniments, all played from memory, were in themselves works of art.—Richard Aldrich, New York Times.

At the piano sat Frank La Forge. Everything is said when one calls this genuine artist the "Sembrich of the accompanists."—Maurice Halpern, Staats-Zeitung, New York.

As an accompanist we consider Frank La Forge without a peer, and we make this statement without reserve.—Alfred Metzger, Pacific Coast Musical Review.

SOME EUROPEAN EXCERPTS.

In Frank La Forge, Mme. Sembrich has an incomparable accompanist, who, without notes, and with his eyes ever on the singer, created a truly ideal atmosphere.—Dr. Leopold Schmidt, Tageblatt, Berlin.

Frank La Forge presided at the piano. He accompanied most sympathetically, clearly; in fact, lived every song with the artist.—Neue Freie Presse, Vienna.

An interesting personality was Mme. Sembrich's accompanist, Frank La Forge, who mastered his part splendidly. Mr. La Forge proved himself also a soloist of fine attainments. All honor for the memorizing ability of Frank La Forge, who in both concerts played everything without notes and with an art in which few can imitate him.—Petrograd Herald, Petrograd, Russia.

An important factor in the success of Mme. Sembrich was the pianist, Frank La Forge. He is really a great pianist. He played preludes and other numbers by Chopin, and proved himself to be a genuine virtuoso. His technique is brilliant, the touch delicate, the pedaling perfect and the phrasing very beautiful. He accompanied everything from memory and felt every musical wish of the singer. Such accompanists are rare and in fact very few such exist. He had great and well deserved applause.—Odessa Listok, Odessa, Russia.

The pianist, Frank La Forge, accompanied everything from memory and in a masterful manner. His was no ordinary accompaniment. He was the musical shadow of Marcella Sembrich. It was the art of accompanying brought to its highest cultivation.—Helsingfors Hufudstadsbladet, Helsingfors.

AT RANDOM FROM THE YEAR'S BOOK OF CRITICISMS

"On Artists' Night first honors of the contest fell to Theo Karle." (Worcester Post, following Worcester Festival.) (First appearance of the season.)

"Mr. Karle is, in my humble opinion, the greatest American tenor of today." (Herman Devries, critic of the Chicago American, formerly baritone at the Metropolitan, Covent Garden and La Scala and member of the French Academy.)

"Karle, who appeared with Geraldine Farrar, in 'Carmen', won the pronounced favor of the audience, being recalled again and again." (Portland Express, following the Portland Festival.)

"Challenged comparisons by singing three of the best known operatic arias." (N. Y. Evening Mail.)

"Voice is luscious and style irreproachable. He charmed the house and encores were called tempestuously." (Brooklyn Daily Eagle.)

"Karle, as certainly as the sun shines, is the sort of timber that flashes on the horizon a few times in a generation." (Archie Bell, Cleveland Leader.)

"He sings with ease selections which are the despair of ordinary singers." (Utica Press.)

"He was recalled six times after his aria with the orchestra." (Dayton Herald.)

"A voice of extraordinary power and yet capable of the tenderest delicacy of tone which captivates his hearers." (Cincinnati Enquirer.)

"The great natural beauty of Mr. Karle's voice, the poignancy of its appeal, its flawless cantilena, his good taste in phrasing, artistic discretion in the use of light and shade--in fact his splendid singing received an ovation." (Washington Post, Sat., Mar. 31.)

"The closing of Verdi's 'Celeste Aida' with the very soft B flat, as demanded by the score, was something not even heard from the matchless." (Washington Star, March 31.)

The two final criticisms are the last received before this issue.

On March 1st his season was completely filled to June 8th, which date ends 1916-17 season.

Season 1917-18 will begin with the Worcester Festival again on Oct. 3d and ends May 12th, on which date Mr. Karle sails for Australia for a three months' tour.

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ON AMERICAN OPERA IN GENERAL

And "The Canterbury Pilgrims" in Particular

Reginald de Koven is a man who had—and presumably still has—the courage of his convictions. He believed firmly in opera in English and had the courage to put his belief into practice by writing an opera in English. Of course from the days of "Robin Hood" on, and even before that, Mr. de Koven had written opera in English and the public had been going to see the works; but they were all light operas—comic operas in other words—although the pastoral, love and color elements in such compositions as "Robin Hood" were fully as important as the comic element and the work was in reality more a folk's opera of the best sort than a comic opera.

Mr. de Koven set about preparing a work for the Metropolitan Opera House, nothing daunted by the fact that not one of the American works which had been already presented there had achieved any particular degree of success. Presumably Mr. de Koven reviewed them in his mind before selecting a book and very wisely determined as far as possible to avoid those things which had been responsible for their non-success.

The one thing which had principally militated against these American works had been in nearly every case an ineffective book. Many, many times good music has been spoiled by a bad book and it is very seldom indeed that the success of a really good book has been marred or killed by poor music. The fundamental fault with all these books was due to the fact that the librettists had had practically no experience in the preparation of opera librettos. It is peculiar and, indeed, it is astonishing that these American literary workmen did not better realize the essential lines upon which a book for music must be built, namely, the elimination of all except the most important, striking and effective situations, the selection of these for the basis of the book and then their joining together with connecting links made as brief as circumstances allow. Of what value for effective stage purposes, especially when lengthened by the music, is the obtuse symbolism of the "Pipe of Desire" or the druidic philosophy of "Mona"? "Cyrano" might have been made a very effective book had the material been handled, condensed and intensified by a competent librettist. The book of Victor Herbert's "Madelaine" was the best of that of any American opera offered in late years at the Metropolitan, but the fact that the opera itself did not fill out an entire evening militated against its continued use in the repertoire.

Mr. de Koven chose a book which avoided the vague and the philosophical. It is a human book having a pleasant straightforward story. Percy Mackaye, had he been more experienced in writing librettos, could have condensed his plot and intensified the situations to its advantage; further, an experienced librettist would not have chosen so trifling an incident as the principal one of "The Canterbury Pilgrims" on which to found a work of its length. Be that as it may—at least the book presented a pleasant story, agreeably told and one admirably fitted to the kind of music with which Mr. de Koven's name had ever been associated.

The score completed, it was a question of finding somebody who would have faith in it. The Metropolitan management showed its good judgment and its continued interest in American operatic music, notwithstanding the rather dubious experience of the past, by accepting the work. Further it evinced its faith by employing the best forces at its disposal in the presentation of the opera and by not hesitating to spend a good many thousand dollars in the proper mechanical equipment of the work.

Then the John Church Company promptly showed its faith in the "Canterbury Pilgrims" by accepting it for publication. The regular edition of the vocal score is in itself a fine example of the music publisher's art, with a special design, excellent binding and special care bestowed upon the music pages. But the John Church Company went still farther and prepared a special edition de luxe of the vocal score, a splendid specimen of the book-maker's art, in which Mr. de Koven sees himself presented surely in a finer form than any other American operatic composer before. It is very doubtful, indeed, if any foreign composer has been decked out in such good taste and with so little regard of the cost of production as evinced in this edition de luxe of "The Canterbury Pilgrims." As the edition has only a limited number of copies, each one numbered and autographed both by composer and author, it is one which the general public is not likely to see and on that account worth a short description here. The binding, Morris paper with morocco corners and back, and gold title, is a fine specimen of the best in the bookbinder's art, and the inside in keeping with the care displayed on the outside. First comes a beautiful title page, the design of which is faithfully reproduced from an English title of the time of Chaucer with new illuminated lettering in perfect keeping with the

design. This page required no less than nine separate printings for its production. It is a splendid bit of color printing and open to much admiration. Even that conservative book firm, Brentano's, displayed it in their Fifth Avenue window, an honor never accorded by them before to any music publication. Then follow sepia prints of Mr. de Koven with his signature, Mr. Mackaye, also with his, and Giulio Gatti-Casazza, director of the Metropolitan Opera, while the fourth page is devoted to a group which includes all the artists taking principal roles in the work. The music plates are those used in the regular edition, but the pages have unusually large and well proportioned margins. This edition de luxe is a striking example of the John Church Company policy toward a work in which it is interested and in which it has faith. It is a credit to the book art, to American music literature and to the firm which issued it.

But to return to the more immediate subject. Notwithstanding all this evidence, all this interest and faith in the work on the part of management and publisher, the real question was naturally as to its reception by the public. Those who were present at the first performance can testify that it was very heartily received and large audiences at each successive performance have shown that the interest continues. There is no use to go into detail of the work here, as that was done in the extensive review of the work in the MUSICAL COURIER at the time. Saturday of this week will be the last performance this season. Naturally the question arises as to whether or not it will be continued in the repertoire for another season. Should Mr. Gatti-Casazza turn to the criticisms for guidance as to his course, he will find himself in a peculiar quandary, for while the majority of the critics heartily supported the work there were some three or four who could find very little good in it. The MUSICAL COURIER has already published parallel columns which show the decided difference of opinion. This is the situation which confronts every American composer when his work appears. Though it may not apply in this particular case, there are a certain number of critics who appear prejudiced against any American work simply because it is American. When Mr. de Koven is confronted by the bald statement of one critic that "none of his music shows real inspiration," he can take comfort in the fact that another says that "there are passages of vocal melody, as of orchestral, that have real charm"; that still another speaks of "genuine frankness, grace and sweet tenderness, expressed in musical idioms"; while a third calls it "interesting music, sometimes even imposing." If it comes to counting noses Mr. de Koven's supporters are largely in the majority and, what is more, the public has stood behind him by going to hear the work. The interesting thing will be to see whether or not the Metropolitan management continues it in next year's repertoire. Certainly its reception would lead one to expect that it will be continued, for when all is said and done no one can question the fact nor has questioned the fact that, granting a few shortcomings, undoubtedly due to the inexperience of both librettist and composer in working in this larger form, it is by far the most acceptable effort in the way of opera in English yet exhibited upon the Metropolitan stage.

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GARREÑO

New York State Music Teachers' Association Annual Report

The annual report of the New York State Music Teachers' Association has been published. The booklet shows the tremendous success of the association during the last season and the beneficial work accomplished. Besides giving the various reports of chapters, it includes a number of the programs given during the convention in Syracuse, N. Y. Among the artists who appeared were Charles Courboin, organist; Sam Trimmer, pianist; Henry Weldon, basso; Leo Ornstein, pianist; Mr. and Mrs. Henry Holden Huss, pianist-composer and singer, respectively; Eleonore Payez, artist-pupil and assistant of Mr. Huss, and Boris Hambourg, cellist.

Interesting features of the booklet are several papers which were read at the convention, prominent among them being one on "Pedagogy: Inner Feeling, Reasoning and Drill," by Effa Ellis Perfield. The meeting this year will be held at the International Hotel, Niagara Falls, N. Y., June 26, 27 and 28.

Two Garrigue Pupils Heard

Edith Hallett Frank, soprano, and Graham McNamee, baritone, pupils of Esperanza Garrigue, were heard in recital at the New York studio of Arthur Leonard, on Tuesday afternoon, April 3. Both have voices of exceptional merit.

Miss Hallett Frank's voice and enunciation are models of distinctness and sweetness. The "Bird Song" from "Pagliacci" (Leoncavallo) gave her an opportunity to display her coloratura and she sang it with life and enthusiasm. She is beautiful as well as talented.

Mr. McNamee's interpretations were full of warmth and intellectual charm, and his voice is one of great power. His rendition of "Vittoria, Vittoria" by Carissimi was especially praiseworthy. He has dramatic intensity and musical intelligence, and these, coupled with his fine voice, are powerful assets.

The artists sang two duets with fine effect, "The Passage Bird's Farewell" (Hildach), and Schubert's "Serenade." Arthur Leonard was a sympathetic and intelligent accompanist.

Banquet of Musicians' Club, April 23

The encouraging response to the invitations for the annual banquet of the Musicians' Club of New York, which will be held at Delmonico's Monday evening, April 23, assure its success. Reservations will be received up to April 19. David Bispham, as toastmaster, is sure to be an instrumental factor in making this a very enjoyable occasion.

HAROLD BAUER



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Chicago, Ill., April 7, 1917.

There was one novelty on the twenty-fifth program of the Chicago Symphony Orchestra, Frederick Stock, conductor, given at Orchestra Hall, last week—Gustav Strube's variations on an original theme—and no soloist. It was one of the most delightful programs Frederick Stock has offered the patrons this season and was received most enthusiastically by the listeners. Mr. Strube has been represented on these programs before. An overture from his pen was offered in 1911. His variations, though somewhat dry, are skillfully written and show the composer's thorough mastery of orchestration. Weiner's "Serenade for small orchestra," which has not been inscribed on the orchestra's programs for several seasons, proved well worth reviving. It is a delightful, melodious composition and was excellently set forth by Conductor Stock and his musicians. Other numbers making up the program were Weber's "Der Freischütz" overture, Mozart's G minor symphony and Wagner's overture to "Rienzi," all of which were given exceptionally beautiful renditions under the effective baton of Conductor Stock and won hearty plaudits from the audience.

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Mabel Preston Hall and Sascha Jacobinoff in Joint Recital

F. Wight Neumann's series presented a joint recital last Sunday afternoon at the Blackstone Theater, Mabel Preston Hall, Chicago Opera Association, soprano, and Sascha Jacobinoff, Russian violinist, participating. This was Mr. Jacobinoff's first Chicago appearance and he left behind him a most favorable impression and a desire to hear him again. Of his success on this occasion, he may well be proud, for his every effort was most heartily applauded and encores were insistently called for after each group. The young violinist opened the program with a delightful rendition of the Handel D major sonata. With Schumann's "Garten melodie," Frank Gray's "Reve d'été," and a rondino by Vieuxtemps (his second group), the violinist won his way into his listeners' hearts. Nor was his success undeserved, for he draws from his instrument a warm tone of engaging charm, possesses admirable technical qualifications, an attractive style and musicianly feeling. Not less effectively done was his third group, comprising Wagner, Brahms-Joachim, Reger and Kreisler selections. After this several extra numbers had to be added to satisfy the most exuberant auditors. Mr. Jacobinoff was ably seconded by Clifford Vaughan at the piano.

Miss Hall, too, had her share of the afternoon's success. In this community she counts innumerable friends and admirers and judging by the applause, recalls and flowers she received, they were all present. Possessed of a dramatic soprano of attractive quality and admirable, powerful range and musicianship, Miss Hall delivered art that was indeed attractive. Her renditions of arias from Mozart's "Le Nozze di Figaro," and Beethoven's "Fidelio," left

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nothing to be desired and her excellent qualifications were brought into display in a French group by Erlanger, Chausson, Rabey and Bemberg. Also well done were the English numbers by F. Morris Class, H. T. Burleigh, John Alden Carpenter and Harold Milligan.

Success of Esther Harris' Artist-Student

As soloist last Sunday afternoon with Ballmann's Orchestra, Gertrude Weinstock, an artist-student of the Chicago College of Music, won unqualified success. Playing the Beethoven C minor concerto with musicianship, style and technic, little Miss Weinstock won an individual success. Miss Weinstock has often appeared as orchestral soloist here and the abandon and ease which mark her renditions are indeed remarkable in a child of such tender years. A brilliant career has often been predicted for this young pianist and each new hearing further evidences the fact that the future has much in store for her. The careful and conscientious training received under the excellent guidance of Esther Harris, president of the school in which Miss Weinstock has been taught, is reflected in her playing.

Gennaro Papi for Ravinia Park

Gennaro Papi, the efficient conductor of the Metropolitan Opera Company of New York, has been engaged for the operatic performances at Ravinia Park this summer. Mr.



Photo by Matzene, Chicago.
MABEL PRESTON HALL,
Soprano.

Papi undoubtedly will find here the same success that has been his at the Metropolitan.

Sturkow Ryder at City Club

Enhancing the program given by the Shostac Quartet at the City Club, Tuesday evening, April 3, was Theodora Sturkow Ryder's participation in it as assisting artist. Playing the piano part of the Dohnanyi Quintet, Mme. Ryder proved the backbone of the performance and gave the best that was in her. As is always the case when this charming artist plays, she won an individual success.

Della Thal Presents Students

That Della Thal has some worthy talent in her class was evidenced Tuesday evening, April 3, when she presented several of her most promising students in a program of concertos, assisted by members of the Chicago Symphony Orchestra under Alexander Zukowsky. A large audience applauded each performer most enthusiastically and applause was never better deserved than on this occasion. Selma Kahn opened the program with an intelligent reading of the MacDowell D minor concerto and did her best under difficult circumstances. The orchestra was not always a support. Frances Gutwillig disclosed admirable

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gifts in the Saint-Saëns G minor concerto and won a well deserved success by her careful, musicianly and delightful work. In the Grieg A minor, Ruth Cohn was heard to splendid advantage, displaying ample technique, a good tone and delicate but firm touch. Mathilda Norkin's rendition of the Tchaikowsky B flat minor concerto left nothing to be desired and Dora Heyman brought the program to a close with a brilliant execution of the MacDowell A minor concerto. Miss Heyman possesses the necessary qualifications that lead to success and undoubtedly will be heard from. Miss Thal has every reason to feel proud of her pupils' accomplishments at this concert and her students show cultivated talent of a high order under her expert instruction.

Arthur Herschmann in Recital

The program for the thirty-third recital of Kinsey's artist series was furnished by Arthur Herschmann, bass-baritone, of New York. For the occasion Mr. Herschmann had built up an interesting and unhackneyed program and five numbers of it were offered here for the first time. The numbers heard by this writer, including "Der Doppelgänger," by Schubert, "Des Gezeichneten Feldgebet" and "Stimme des Abends" by Hans Moser, Victor Biedau's "Gieb Mir deine wilde seele," "Spe Modo Vivitur," from Horatio Parker's "Hera Novissima" and Burleigh's "Deep River," were well done and won the recitalist the appreciation of his listeners. Other numbers on the program were by Haendel, Purcell, Pierne, Hue, Faure, Rene, Wolf-Ferrari and Max Bruch. The accompaniments of Lawrence Schauffer were more like piano solos, at times almost drowning out the voice of the singer.

Gustaf Holmquist Delights in Choral Club Concert

As assisting soloist with the Swedish Choral Club Wednesday evening, Gustaf Holmquist, basso, added a new laurel to his already lengthy list. Singing in his charming, artistic manner songs by Jarnefelt, Agathe Backer-Gron-dahl and Peterson-Berger, Mr. Holmquist won his listeners from the start and they bestowed upon him most exuberant plaudits. His was the success of the night.

Harold Henry's Students Heard

Some six pupils from the class of that prominent piano teacher and pianist, Harold Henry, presented a delightful program of piano literature Thursday evening, April 5, in his studios. Some excellent work was set forth by Miss Ekholm in the Bach C minor fantasy; Miss Bennett, who rendered the first movement of a Beethoven sonata; Miss Neill in Schubert-Heller's "The Trout"; Miss McFaddon, who interpreted Chaminade's "Autumn," and Mendelssohn's "Spring Song"; Mrs. Lake, who performed Grieg's "Butterfly" and "Sous bois," by Staub, besides playing Chaminade's "Le Soir" for two pianos, with Mr. Henry. Mr. Coe played a group by Liszt, MacDowell and Rachmaninoff and Miss Ekholm also offered a group by Drey-schock, Schmitt, Liszt and Rachmaninoff. Each participant reflected credit upon the serious and excellent tutelage of their prominent mentor.

Monica Graham Stults a Busy Artist

This popular soprano is having a busy spring, for in addition to a large class of pupils, she is filling a number of important engagements. Among others may be mentioned the following, viz:

March 29, soloist, at orchestral program, Oak Park Second Congregational Church; April 8, role of "Alain," in Pierne's "Children's Crusade," Minneapolis; April 9, concert before Musicians' Club, Blackstone Theater; April 12, Coleridge-Taylor's "Tale of Old Japan," Riverside Choral Club; April 15, concert, Lake View Musical Club.

Chicago Musical College Notes

Three members of the Chicago Musical College faculty were represented on the program of the great concert given by the United Chorus of Chicago, at the Auditorium, last Sunday. Karl Reckzeh was the conductor of the chorus, Leon Sametini, the solo violinist and C. Gordon Wedertz, the organist. John Wiederhern, artist-student of Walter Knupfer, was engaged as solo pianist.

Leta Forsaith, artist-pupil of Edoardo Sacerdote and a member of the Chicago Opera Company, attracted a great audience to the Hamilton Theater when she gave a recital there, assisted by Rudolph Reuter, of the college faculty, March 30. The program, every group of which was en-cored, included "Caro Nome," from "Rigoletto," "Una Voce Poco Fa" from "The Barber of Seville," and miscellaneous songs.

The Chicago Musical College presented students of the piano, violin and vocal departments in its concert in Ziegfeld Theater, March 31. Rose Lutiger Gannon, the guest artist, rendered several numbers most artistically.

Mr. and Mrs. Edward Clarke Give a Studio Tea

Mr. and Mrs. Edward Clarke gave a studio tea to a number of their professional friends at their attractive studios in the Lyon and Healy Building, last Sunday afternoon. The studios are large, light and artistically furnished and make an ideal place for an affair of this kind. Both Mr. and Mrs. Clarke contributed groups of songs and violin numbers. Others taking part were Helen Axe Brown-Stephens, Jessie Christien, Earl Victor Prahl, Vida Llewlyn and Esther Hirschberg. The program was a delightful one and given under enjoyable conditions.

Louise St. John Westervelt's Double Activities

One of Louise St. John Westervelt's most promising students, Charlotte Bergh, the possessor of a charming

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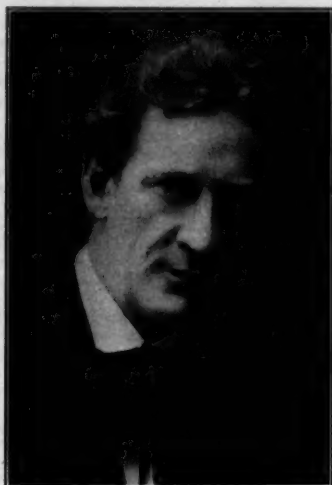
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soprano voice, won second prize this week in the Lake-view Musical Club vocal contest—a fact of which Miss Westervelt is justly proud.

Saturday evening, April 14, Miss Westervelt will direct her Columbia Chorus in a concert in the Crystal Ballroom of the Blackstone Hotel. For the benefit of the work of two American women in France and the American Ambulance Hospital, Paris, Miss Westervelt and her chorus are co-operating with Eleanor Everest Freer in this concert. Marguerite Beriza will also contribute a number of arias and songs in costume, with Herman Devries at the piano. The Westervelt portion of the program will be a repetition in part of the program which her excellent chorus rendered here last month.

A Few John B. Miller Engagements

A few of the numerous spring engagements for that popular Chicago tenor, John B. Miller, are listed herein: April 2, the University of Illinois, Champaign; April 19, the Edgewater Club; April 26, Springfield, Ill.

A Bertha Beeman Pupil's Success

Isabelle King, soprano and pupil of Bertha Beeman, won much success on Wednesday, April 4, when she sang for the Lake Forest Woman's Club.

Mr. and Mrs. Edward Clarke a Busy Couple

A busy artist couple is Edward Clarke, baritone, and Rachel Steinman Clarke, violinist, who gave a joint recital for the Presto Club of Guelph, Ont., Tuesday evening, April 10. These artists have been engaged for a recital by the Matinee Musical Club, of Kokomo, Ind., for April 23. Mr. Clarke assisted in the Easter Musical Services at St. Luke's Church, Evanston.

American Conservatory Notes

An attractive program was set forth last Saturday afternoon at the regular American Conservatory weekly recital by Jessie Green, pianist, assisted by R. Girvin, violinist. The concert was heard by the usual large gathering at Central Music Hall.

Voice pupils of Ragna Linné of the American Conservatory will be heard in recital on Wednesday afternoon, April 18, in the Conservatory Lecture Hall.

The fourth term of the American Conservatory will commence Monday, April 16 and close June 23.

Artists' Association Presents Chicagoans' Works

A program made up entirely of compositions by Chicagoans was given last Tuesday evening under the auspices of the Chicago Artists' Association in the Fine Arts Assembly Room. The list comprised the names of Edith Lobdell, Rowland Leach, Lotta W. Poritz, Mabel Lee, Carl Beecher, Herbert Hyde, Beatrice McGowan Scott, Leo Sowerby and William Lester.

Moody Bible Institute Summer Course

A special summer course in evangelistic singing and playing is announced by the Moody Bible Institute of Chicago for the six weeks extending from June 27 to August 8. The Institute has a strong music department under the supervision of Dr. D. B. Towner, the well known

hymn writer, and all who realize the importance of the gospel in song as well as in sermon will find the course of special value. Students in this course may attend any of the other classes of the Institute without additional cost. A bulletin outlining the courses and giving full information will be sent upon application.

Notes

The Chicago Symphony Orchestra, Frederick Stock, conductor, played a program of Mendelssohn, Franck, Debussy, Tchaikowsky, Glazounow and Liszt Tuesday afternoon at Leon Mandel Assembly Hall under the auspices of the University of Chicago Orchestral Association.

A concert for the benefit of the House of the Good Shepherd will be given at the Auditorium Theater, Sunday evening, April 29, under the patronage of Archbishop George W. Mundelein and under the direction of F. Wight Neumann. Margarete Matzenauer, the great dramatic soprano of the Metropolitan Opera, New York, and the Paulist Choristers, Father W. J. Finn, director, will participate in the program.

The twentieth and last concert of the Sinai Orchestra, Arthur Dunham, director, this season, was given last Sunday evening at Sinai Temple. As usual a large and enthusiastic audience was present.

JEANNETTE COX.

Soder-Hueck Pupils in Joint Recital

On Saturday afternoon, April 14, Mme. Soder Hueck, the New York voice trainer and coach, will present two of her pupils in joint recital at Chickering Hall, New York. Mme. Soder-Hueck employs the Garcia method, the famous Italian school which teaches how to use the voice with great facility and ease. Brilliance of tone, combined with clear diction and pure enunciation, makes her pupils a success wherever they are heard. Small wonder that they are always in demand and rapidly growing into fine professional singers. On Saturday two very gifted pupils only in their second year of studies will be presented, Anna Hahn, lyric soprano, and Augusta Bruggeman, mezzo-soprano, with Rodney Saylor at the piano. The following program will be rendered:

A Spirit Flower	Campbell-Tipton
Sing a Song of Roses	Fay Foster
I Heard a Thrush at Eve	Cadman
Where Blossoms Grow	Sans Souci
Still wie die Nacht	Bohm
Der Lenz	Hildach
The Dove	Kurt Schindler
One Fine Day, from "Madame Butterfly"	Puccini
Sans Toi	D'Hardelot
Obstination	Fontenailles
Barcarolle, from "Tales of Hoffmann"	Offenbach
Flower Song, from "Faust"	Gounod
The Violet	Mozart
April Rain	Huntington
My Liddle	Thayer
In My Garden	Liddle
Mon Coeur s'ouvre a ta voix, from "Samson et Dalila"	Saint-Saëns
Calm as the Night	Goetze
Miss Hahn and Miss Bruggeman	

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Louis Koemmenich Directs Performance That Sets New Standard—Murphy and Werrenrath Head Splendid List of Soloists—Fine Work of Chorus and Orchestra

Bach's "Passion According to St. Matthew," the greatest oratorio of its kind, and the last great one of its kind, was given a hearing in Carnegie Hall, New York, on Thursday evening, April 5, when the Oratorio Society, under the direction of Louis Koemmenich, gave a very fine performance of it. Ten years have elapsed since the Oratorio Society last sang this famous old masterpiece, during which interval it is certain that the interest of the New York public in the music of Bach has grown. But it is doubtful if the choral works of Bach will ever become popular even in the oratorio sense of the word popular. To begin with, the biblical narrative, when



LOUIS KOEMMENICH,

broken up into irregular fragments and delivered in the exaggerated elocutionary style of recitatives, becomes more or less of a burlesque to modern audiences. Persons with religious convictions would not laugh at the narrative under any conditions, and they may not be able to see the absurdity of telling a story to the accompaniment of vocal phrases which go high and go low, and which have no lyrical beauty as melodies and are not accompanied by harmonies to delight or impress the ear. Bach also uses his choral forces to make exclamations and comments on the story of the narrator, but rarely in the broad and continuous manner of Handel and Mendelssohn, for instance, who wrote choruses which are complete musical movements in themselves, and in which the words are practically of secondary importance. In fact the musical world decided against Passion music and Passion plays two hundred years ago, and the verdict is final. Bach, with his endless wealth of ideas, his unlimited genius, and his extraordinary industry, was moved to write Passion music, just as he was moved to write his B minor mass, his comic cantata, and his interminable quantity of organ, harpsichord, clavichord, violin, cello, flute, oboe, horn, orchestra, and other works. If Bach had lived in the days of Wagner he would have written for the stage for which his dramatic genius and manner of personal expression eminently fitted him. The effects in the "St. Matthew Passion" are dramatic. "In lightnings and thunders," for instance, and such a shout as Barrabas! are wholly dramatic in style and in effect. No one carries away from Bach's "St. Matthew" the haunting melodies of the lyrical Mendelssohn's "Elijah." No one is stirred by the broad grandeur of Handel's "Messiah" choruses. But one remembers the nervous activity of the choral mob which shouts and threatens. One hears the passionate exclamations and the intensely personal expression of the recitatives which reflect the spirit of the text and pay no heed to lyrical beauty for its own sake. Bach was a dramatic composer by instinct. His environment and the contrapuntal age in which he lived, placed him on the organ bench and made him express his genius in choral forms and academic fetters. But the great giant of free thought in music shows his strength and the fertility of his ideas on all occasions. His "St. Matthew Passion" is the greatest Passion oratorio ever written, in spite of the fact that Bach ought to have been writing in other forms. And the "St. Matthew Passion" is performed from time to time because it is a product of the great J. S. Bach. Like Beethoven's "Missa solemnis" it lives on the reputation of its composer rather than on its intrinsic musical attractiveness, and if the work could be performed for an audience that knew nothing about the name and fame of Bach it could hardly be heard patiently.

Louis Koemmenich rightly has a profound reverence for Bach. But he nevertheless found it necessary to shorten the "St. Matthew Passion" for the New York public. He recognized the importance Bach attached to

the text and he omitted several arias and choruses that interfered with the continuity of the narrative. He also kept the work alive by not allowing any part of it to drag. And no doubt he was responsible for the absence of sentimentality in the recitatives and operatic angel chorus effects of unaccompanied sighs and whispers dying away to silence. He made Bach virile, energetic, and dramatic, and gave a well nigh flawless expression to a grand conception of Bach's intentions. The orchestration used on this occasion was that of the composer and not a modern version. Mozart wrote no new orchestration for the "St. Matthew Passion" such as he wrote for Handel's "Messiah." Louis Koemmenich doubled some of the woodwind parts that Bach wrote for the performance of the work by his choir in a small church. He added no new instruments, however, though the temptation to add the weight of trumpets, horns, and trombones must have been strong. The only really modern improvement was that Bach's recitative accompaniment for the "well tempered clavichord" was played on a Steinway grand piano—an instrument unknown to Bach. It is possible that this oratorio sounded better in Bach's smaller church than in the larger concert room in New York. Bach's congregation, moreover, consisted of hearers unfamiliar with modern orchestras. They could not miss unknown effects. A modern audience, on the other



HENRIETTE WAKEFIELD,

hand, can easily find a brassless orchestra of strings and woodwind monotonous. That the work did not become unduly monotonous was due entirely to the conductor who set the pace and maintained the energy.

The Performance

Louis Koemmenich is entitled to the highest praise for his interpretation of the work and for the efficient training of the choir. Bach's music is almost always instrumental in character and not at all adapted to human throats. The high pitch of some of the choruses and recitatives can very well be explained by the rise of pitch since Bach's day. Handel's tuning fork shows that in those days A was almost as low as the modern F. But all the high passages were sung, and sung well too, with decision and sustained tone that showed long training.

The Soloists

Lambert Murphy had the most to do and the hardest work of all the soloists of the evening. He delivered the evangelist's narrative in an admirable manner. He was simple, direct, and manly, employing the deeper accents of passion only when the text demanded them and avoiding altogether the sentimentality which at best is only permissible in a ballad or a love song. No book of words was necessary when Lambert Murphy sang, for every syllable was distinctly pronounced, and in addition he never once permitted the story to grow dull in the telling of it. In addition to his own splendid talents, it was evident he had prepared under a thoroughly competent coach. Reinold Werrenrath had a less physically tiring task in singing the music set by Bach to the words of Jesus. There was an earnestness and dignity, together with fine vocal tone, in all that he sang. In every phrase he showed the musical scholar and the artist. Corinne Rider-Kelsey's brilliant soprano voice had several opportunities to display its quality and the artistic intelligence of its possessor. Henriette Wakefield sang most acceptably all that there was for the alto voice, and Frank Croxton was the



LAMBERT MURPHY,

bass who represented Judas, the governor, Peter, and had some important arias and phrases to deliver. Soloists, choristers, orchestra, pianist, organist, and conductor were all worthy of the great work they had to interpret. Some of them had more opportunities than the others had. But that in no sense lessens the credit that is due Lambert Murphy and Reinold Werrenrath for their splendid work. The regular chorus of the Oratorio Society was supplemented by the boy choir from the Cathedral of St. John the Divine. Charles A. Baker played the clavichord or harpsichord accompaniments to the recitatives on a piano, and David Williams proved to be an excellent organist. It only remains to be added that in spite of the wretched weather the unusually large audience completely filled the great Carnegie Hall. This fine performance of Bach's



REINOLD WERRENRATH,

difficult and lengthy "Passion According to St. Matthew" establishes a new standard for oratorio in New York.

Hortense Dorvalle Sings

Hortense Dorvalle, the talented dramatic soprano, sang for Le Lyceum Société des Femmes de France, on Saturday, April 7, at the Waldorf-Astoria, New York. Miss Dorvalle rendered numbers by Massenet. The audience was most enthusiastic.

Pittsburgh Engages Margaret Abbott

Margaret Abbott has been booked by her manager, Walter Anderson, to sing with the Pittsburgh male chorus. James S. Martin, conductor, at their spring concert, April 19, 1918.

What the Operaloguists Are Doing

Messrs. Hubbard and Gotthelf, the successful projectors of Operalogues, left Boston last week for the West, in order to enjoy a rest until the latter part of May, when the end of their strenuous season is in sight. They will then go to Deadwood, S. D.; Moline, Ill.; Muscogee, Okla.; San Francisco, Cal. (two appearances); Reno, Nev.; Boise, Ida.; Spokane, Wash.; and Walla Walla, Wash. Messrs. Hubbard and Gotthelf intend to spend their summer in southern California, and between the intervals of their recreation and outside exercise, will put in a hard course of preparation for their work next season.

On March 23, Portland, Me., music lovers had the first opportunity to enjoy one of the much mentioned Hubbard-Gotthelf Operalogues. Frye Hall, the new auditorium which has just been added to the city's concert rooms, was formally opened by the two artists and results proved that a happier choice of attraction could not have been made. The Operalogues are wholly unique, totally unlike anything offered by other entertainers along similar lines. They are really presentations of grand opera and in "Falstaff" Messrs. Hubbard and Gotthelf achieved the difficult task of making the Boito-Verdi opera an art reality to the audience.

A Portland report says: "Mr. Hubbard has the rare art of making his hearers visualize scenes, people, and action and Mr. Gotthelf by his complete mastery of the piano so effectively transfers the orchestral and vocal scores to the

single instrument that the listener seems to hear the opera in its entirety.

"Mr. Gotthelf preceded the Operalogue by solos consisting of a Liszt etude and the Cadman sonata. Mr. Gotthelf played the latter in masterly fashion, with authority, power, technical finish, tonal beauty and poetic insight."

Alberto Bachman in Bankruptcy

Notices have been sent by William H. Willis, referee in bankruptcy, to the creditors of Abraham Alberto Bachman, a violinist, who was known professionally as Alberto Bachmann, stating that the latter was adjudicated a bankrupt on April 4. The first meeting of the creditors will be held at the office of the referee in bankruptcy at 82 Beaver street, New York City, on April 19. At that time the creditors may prove their claims, appoint a trustee and attend to the usual business that comes up in bankruptcy cases.

McLellan Pupil Before Women's University Club

Among the artist-pupils of Eleanor McLellan, the New York vocal teacher, Olive Nevin should be included as having won much success. Miss Nevin appeared as soloist, March 30, before a meeting of the Women's University Club of New York, her lovely voice showing to advantage the excellent training which she has received.

Tafel Showing Smart Summer Models

With the Easter rush over, Mme. Tafel announces that she now is showing the advanced summer models. These include natty sport suits of vividly colored jersey cloth combinations, as well as heavy satin suits for the country club functions. The dominating shades for this season, besides stripes and checks for rough wear, are emerald green, old rose and ivory white. There are also chic looking broad brimmed sailors or mushroom shaped hats, many of which are faced with georgette or satin to correspond with the costume.

Mme. Tafel's afternoon and evening gowns have been mentioned frequently in these columns, inasmuch as she gowns a number of prominent singers, both on the legitimate stage and in the concert and operatic fields. This artistic modiste has given complete satisfaction in the way of creating individual frocks for both Marie Tiffany and Edith Mason, the two young American sopranos who have sung at the Metropolitan this season. Wynne Pyle, the brilliant young pianist, and Grace Hoffman, the Strand favorite, besides a long list of Broadway stars, including Hazel Dawn, Marilyn Miller and Genevieve Hamper (Mrs. Robert Mantell) are only a few of the smartly dressed women now before the public who have put themselves into the hands of Mme. Tafel. Her gowns are the latest word in styles, and each possesses an originality which has made the modiste's work renowned. Mme. Tafel is one who does not talk about her work, but is content to let it speak for itself.

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 MISS ADELAIDE FISCHER
 MISS MARGARET KEYES
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FREDERICK STOCK, Conductor

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Featuring Tchaikowsky's "Pathetique" Symphony

CHICAGO SYMPHONY ORCHESTRA, Augmented to 150 players

MISS FRIEDA HEMPEL, Soloist
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CHICAGO SYMPHONY ORCHESTRA, Augmented to 150 players

THE FESTIVAL CHORUS

SOLOISTS:

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THE MACLENNANS' PRACTICAL VIEWS ON SOME THINGS

Their Specialty of Duet Recitals

Artistic success often completely fills the life of a singer—many times to such an extent that he may sacrifice his life's happiness in its attainment. Perhaps there are occasions when the snuffing out of the happiness flame does not seem to have been in vain, as far as finances and glory are concerned. Rare, indeed, are these cases! And how more numerous are those, when, after a time, the singer begins to realize that there is something more vital in life than mere glory. That vital something is happiness! Wise singers know that happiness and art can be skilfully linked together.

Florence Easton and Francis MacLennan looked the situation squarely in the face, and asked themselves whether or not matrimony would seriously interfere with their individual careers. They finally came to the conclusion that the happiness it would bring to them would perhaps in time have its own influence on their artistic work. And it did! Side by side this couple, with their practical ideas, have climbed the ladder to success, until now they have very nearly reached the top round, and should serve as an example to their fellow artists, who are perhaps hesitating about taking a similar step. Love and encouragement are to the fulfillment of one's life ideals as sunshine and rain to the development of the tiny seed.

Happy Married Career

"An artistic success," began Mrs. MacLennan, "is simply an appeal to one's vanity. We all, to be sure, want to reap that end, yet to my way of thinking happiness is far more

excellent engagement because it meant separation, but even so, neither of us has ever regretted it."

Touche on Operatic Career

That this combination was a happy one, is clearly shown by the very fact that their big successes have been earned together. A year before their marriage, they both made their debuts at the same time at Covent Garden, after which their success was repeated at many of the other leading opera houses of Europe. Their individual and combined work this season as members of the Chicago Opera Association has firmly established them in America. During the last few years, two important little personages have shared in their good fortune.

MacLennan Children

They are Jack and Wilhelmina, the twelve and five year old son and daughter of Mr. and Mrs. MacLennan. The boy is at school in Switzerland and unfortunately will be unable to spend the summer with his family. These months the MacLennans will pass at Port Washington, L. I., where they will spend their time studying and doing a little teaching. In the absence of Jack, little "Billy" as Wilhelmina is nicknamed (because she is a veritable tom-boy) will be given an excellent opportunity to display her versatile powers, in as much as she will be called upon to fill both places.

"Billy scorns dolls," her mother told the writer, "but she does like animals. And what is more, they all have

attended very nearly all the matinee performances. At one production of 'Tannhäuser' she entertained as her guest a little boy friend several years her senior. Both children followed the singers very closely until the last act, where Elizabeth dies, then the difficulty began. Billy couldn't stop the tears from flowing down her cheeks and not wishing her companion to see them, turned her little head away, but not before he had discovered her tears. Had he teased her, Billy would never have forgiven him; but he earned her everlasting gratitude by gently kissing her hand, as if in sympathy with her grief."

Even at the age of five, this little morsel of humanity has shown signs of a lovely voice, which may develop into one quite as beautiful as that of her mother's. At least, she displays good taste in the selection of her program, because she quite enjoys singing snatches of her mother's Brahms songs. When the writer asked the fond parents whether or not they would object to a career for either one of the children, Mr. MacLennan replied:

"For the boy if he wishes it but not for the girl. The reason I say that, is because the road is less difficult for



JACK AND WILHELMINA, THE JUNIOR MUSICIANS OF THE MACLENNAN FAMILY.



FLORENCE EASTON AND FRANCIS MACLENNAN, AS PINKERTON AND CIO CIO SAN IN "MADAME BUTTERFLY." IN WHICH ROLES THEY HAVE ACHIEVED MARKED SUCCESS. THE FAMOUS DUET, A FEATURE OF THEIR FIRST NEW YORK RECITAL, HAD TO BE REPEATED AT THE SECOND, WHICH TOOK PLACE AT THE MAXINE ELLIOTT THEATER, MARCH 25.

important. There are a good many kinds of happiness. Mine might be called matrimonial happiness, for most of my pleasure comes through my husband and children. Perhaps our marriage has been so successful because in the beginning, more than twelve years ago, Mr. MacLennan and I made up our minds to be together always. It is true, there were times when both of us had to refuse an

names. A moth-eaten goat, with one front leg missing, she calls 'Elsa'; a huge monkey makes a deplorable 'Lohengrin'; while Ortrud has been conferred upon a cinnamon brown Teddy bear."

"All of which goes to show that Miss Billy knows a thing or two about opera?"

"Indeed she does," her mother replied, "in Chicago, she

men. Their strength enables them to cope with the obstacles which confront the progress of American singers at the present time."

Interest in Fellow Artists

Although this tenor is one of the few Americans to have really gained recognition in opera in his own country, it has not made him a bit self-centered. His broad, generous American instincts and natural pride in his race cause an ever constant interest in the welfare of other American singers. Mr. MacLennan wants to see the day come, and come soon, when America will come into its own; the time when the native singers will be more substantially backed by the music loving public, to such an extent, that when they really merit leading roles in opera, they will not be forced to be satisfied with the minor roles, or none at all.

Value Put on American Artists

"The people abroad," he continued, "admire American voices. They say they are unequalled for purity and freshness. If that is so, why shouldn't people on this side of the water encourage them? Do you know that there are a great many successful American singers abroad who have firmly established themselves there? Without doubt, few, if any, will ever be heard in their country, because when the offers come, the salaries are so small that they feel that they would be foolish to give up their European engagements. It is peculiar, but absolutely true, though, the moment an impressario learns a singer is an American, down goes the price. But on the other hand, if he comes from the smallest town in some European country, the price shifts up again. Why? Because he knows the American people, at the present time, seem to prefer the foreign artists. They insist upon hearing them at any price, which is usually a good one at that. When the public is made to realize that there is equally as much talent here, then only will Americans reap their own. Not only the singers, but the conductors and composers as well."

Version of Opera in English

Another thing that both Mr. and Mrs. MacLennan favor strongly is the presentation of grand opera in the English language. "In Germany, France, Italy or any of the European countries, the operas are sung in their own respective languages. That being the case, why shouldn't grand opera in English be given in America? To be sure, when spoken or sung correctly, the English language is equally as effective. Was it not the language of Shakespeare and Tennyson? Were opera sung in English, I feel quite certain that the public would derive more pleasure and knowledge from the various productions than they do now. How can any one get the full beauty of an opera, unless they can understand the singers? Certainly a hurried glance over a libretto and the imagination loosed in full play cannot accomplish very beneficial results. You hear someone say: 'So and so is a great comedian.' Knowing they do not understand French, for instance, you ask how they account for the statement. And most usually they will say: 'His acting is so droll.' 'This, however, does not

(Continued on page 19.)

CONCERTS IN GREATER NEW YORK

APRIL 2

Gruppe-Levison Play for Good Sized Audience

Rose Levison, a pianist, who hails from South Africa, made her first New York appearance at Aeolian Hall, on Monday evening, April 2, being assisted by Paulo Gruppe, cellist. A good sized audience was present and received both artists with hearty applause.

Miss Levison's first number was the Grieg piano sonata. In the Schubert number Miss Levison displayed her ability to do good work in piano and pianissimo, the quality of the chord passages just at the close being of especial beauty.

Paulo Gruppe's contributions were a rhapsodie (Emanuel Moor), the sarabande, first and second bourrées and allemande from the sixth suite (J. S. Bach), a romance (Svendsen), "Valse Bohémienne" (Coleridge Taylor), and "Danse Espagnol" (Popper). Mr. Gruppe's Bach playing is dignified and noble. The second bourrée made a special appeal to his hearers. In all his selections his rich, smooth, sonorous tone and purity of intonation were noticeable. The Svendsen, Coleridge Taylor and Popper numbers were received with evident favor by the audience, as was his exquisite playing of the Dvorák-Kreisler "Indian Lament," one of his encores.

Both artists were called upon for encores, and granted them. Erno Rapee was at the piano for all of Mr. Gruppe's numbers except the Bach, which was unaccompanied.

APRIL 3

Kneisel Quartet's Farewell

At Aeolian Hall, on Tuesday evening, April 3, the Kneisel Quartet gave its last concert prior to disbanding permanently. Ossip Gabrilowitch was the assisting artist, playing the piano part in the Richard Strauss sonata for violin and piano.

APRIL 4

Clarence Adler's Pupils' Recital

A piano recital of unusual interest was given by Clarence Adler, on Wednesday afternoon, April 4, at Chickering Hall, New York, on which occasion four of his advanced pupils participated. Master Isidor Gorn, a lad of eleven years, opened the program with Beethoven's sonata, op. 14, No. 2, and later played the first movement of Mendelssohn's concerto in D minor, with his teacher at the second piano. This talented youth has already reached a high point of perfection, and gives every promise for a brilliant future.

August May played MacDowell's "Of Br'er Rabbit" and Polonaise in A flat major by Chopin with much brilliancy. Anita Frank rendered effectively Chopin's Nocturne in F sharp minor; Liszt's "The Nightingale" and etude, op. 36, by MacDowell.

Ruth Clug, who possesses facile and brilliant technic, gave an excellent account of herself in a group of three solos; Gavotte in A major (Gluck-Brahms), etude in C minor (Sternberg), and Liszt's tarantella in G minor. The recital closed with "Chanson de Mai" (Thomé) and waltz, op. 15, by Arensky, for two pianos effectively played by August May and Clarence Adler.

The uniform excellence of the work of the participants was strongly in evidence throughout the entire program. Too much cannot be said in praise of Mr. Adler's teaching. Mr. Adler's second pupils' recital will be held at Chickering Hall, New York, on May 2.

Alice Garrigue Mott Pupil Sings

A concert of much importance in the career of Helen Halter was that of Wednesday afternoon, April 4, when she appeared before the Rainy Day Club at the Hotel Astor, New York. Within a surprisingly short time this pupil of Alice Garrigue Mott has not only developed the naturally rich resources of unusual vocal gifts but her work has enlisted the interest of those who are concerned about musical achievements here in America. Gifted with a dramatic soprano voice of extended range and lovely quality, Miss Halter has accomplished much under the guidance of Mme. Mott, who is confident of her pupil's ultimate success after witnessing her fine reception at the Hotel Astor.

APRIL 7

Novelties and Encores Distinguish

Witherspoon Recital

Mr. and Mrs. Herbert Witherspoon (Florence Hinkle) delighted a good sized audience in Carnegie Hall, New York, Saturday afternoon, April 7. Preceding the program, artists and audience joined in singing "The Star-Spangled Banner." The program, made up of solo numbers in groups, interspersed with duets, was distinguished by the beauty of the selections, the number of novelties and the number of repeats. The duets were a minuetto by Florida-Buononcini (new), arranged for Mr. and Mrs. Witherspoon; "Gondoliera" (Henschel), "Pastorale" (Saint-Saëns) and "The Hunt" (Huhn). The voices of these two artists blend beautifully, and their ensemble work is a delight to the ear. The Saint-Saëns duet was repeated, and an encore also followed the stirring Huhn number.

Mrs. Witherspoon's solo numbers included "Care Selve" (Handel), "Die Forelle" and "Ungeduld" (Schubert), "Campane a Vespere" (Morpurgo), "Apaisement" (Rabey), "Sérénade du Passant" (Massenet), "Dinna Ask

Me" (Homer), "My Soul Is an Enchanted Boat" and "Love in My Heart" (Woodman). Her exquisite high notes and good expression in the Handel number, her artistic interpretation of the Schubert Lieder met quick appreciation from the audience, while during her singing of the "Campane a Vespere" (new) one was conscious of the hush of intent listening throughout the house. In the "Apaisement," which followed, also new, the artist recreated the atmosphere of summer twilight in her beautiful pianissimo work. The Massenet number, which came next, was encored. In the Homer song, her pure intonation, especially noticeable in the high notes, was again beautifully illustrated. Both of the Woodman songs had to be repeated, the audience being quieted after the first of these only by the beginning of the accompaniment for the repetition.

Mr. Witherspoon's big bass voice was in fine condition for the afternoon's work. "Wer sich der Einsamkeit ergibt," "Allnächtlich im Traume" and "Der Contrabandist" (Schumann), which composed his first group of solos, were sung with artistic interpretation, the dashing "Smugler" giving special pleasure. In his second group were two new songs, "Un ramo di Rosa" (Billi) and "La Bas" (Fourdrain), and a song for children, "Le Cirque" (Faure). The first of these was most enthusiastically received, having to be repeated. The circus song was given with delicious humor, and the "La Bas" with fine dramatic effect. Two more novelties were in his last group, "Pamfilo's Song" (Florida) and "Mistletoe" (Crist), the latter also being repeated. Homer's "How's My Boy" was given with sympathetic interpretation and dramatic delivery.

Richard Hageman at the piano added materially to the pleasure of the audience by his skilful and sympathetic accompaniments, quite upon the same high level as the work of the singers themselves.

Constantin Nicolay's Recital

Greek met Greek in Aeolian Hall, New York, on Saturday evening, April 7, but no tug of war came to mar the exceedingly friendly relationship between the basso, Constantin Nicolay, and his applauding audience. The success of the singer was well deserved. He is the possessor of a sonorous bass voice of great range, good quality, and careful training, and he uses it intelligently. He has plenty of emotion and sentiment, but no cheap sentimentality. Presumably his Greek was clearly pronounced, for he roused his hearers to great enthusiasm in several patriotic songs which expressed the sorrows and hopes of the Greeks while they were still in bondage under the Turk. In French and Italian Constantin Nicolay was easily understood and he caused considerable merriment with his humor in Falstaff's aria. It only remains to be added that the singer has a pleasing manner before the public and is well fitted for heroic parts in opera. He was ably supported by the Misses Scholder, of whom Harriet is a pianist and Helen a cellist. Both of these young ladies pleased their hearers. Perhaps the cello proved a little more of a novelty than the piano, however.

The New York Mandolin Orchestra played twice. One of their numbers was a "Sinfonia in G" by Domenico, and the other was "Suite grecque" by Lavdas.

Constantin Nicolay sang during the evening the following songs: Cavatina and aria from "Lucrezia Borgia" by Donizetti; "The Moose Song" by Sakellariadis; "Aria" by Ambrose Thomas; "The Enchanted One," by Synadino; aria, "La Calunnia," from "The Barber of Seville," by Rossini; "The Battle of Mega Spileon," by Synadino; "Revenge, Timotheus Cries," by Handel; "The Eagle," by Synadino; "It Is Enough" (in French), by Mendelssohn; "The Eyes," by Lambelet-Carusso; "The Bayadere," by Calomiris; Figaro's aria, by Mozart; Old Demos aria, by Carreris.

The program notes were written in peculiar English. According to the program, aria No. 44 was "from Falstaff from 'Midsummer Night's Dream.'" Surely Bottom the Weaver never dreamed anything more wonderful! And according to the same program "Le Nozza di Figaro" was composed by one "Johann George Leopold Mozart, 1719-1787." Shades of Wolfgang Amadeus! Rightly might the composer exclaim with Hamlet: "My father! Methinks I see my father." And then he might add that Leopold was his father, and that Johann Georg was his grandfather. It was the father who lived between 1719 and 1787. It is evident that even the way of the date book explorer hath its pitfalls.

But none of these programmatical idiosyncrasies can detract in any way from the real merit of Constantin Nicolay, who is an artist to his fingertips.

People's Auxiliary Chamber Concert

The People's Symphony Concerts Auxiliary Club, devoted to chamber music, Franz X. Arens, director, ended the season April 7 with a concert by the Kneisel Quartet at Washington Irving High School, New York. Although this quartet had given its "farewell concert" at Aeolian Hall earlier in the week, it gave a last farewell under the Arens auspices, and the announcement served to draw an audience which filled the large auditorium, including many prominent professionals. The absolute silence during all the music, the close attention and the salvos of applause served to express the appreciation of this audience, largely made up of workers, business women, etc. Following excerpts from Tchaikowsky's quartet, op. 22, they played Boccherini's celebrated minuet as encore. A melodious Rubinstein lento (from the opus 17) was well liked and Grainger's rhythmically swinging "Molly on the Shore" set feet a-wiggling. Cellist Willeke played

(Continued on page 19.)

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guionar Novacek, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.
During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.
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**Gates and De Bruyn in
"La Chanson de Fortunio"**

The first public performance of Offenbach's opéra comique, "La Chanson de Fortunio," with an orchestra of seventeen members of the New York Philharmonic Orchestra, under the direction of W. H. Humiston, will be given at the New York MacDowell Club on Tuesday, April 17. The leading roles, Laurette and Valentin, will be created by Lucy Gates, soprano, and Roger de Bruyn, tenor, whose operatic experiences make them both ideal artists for the French opéra comique, where not only beautiful singing but good acting are necessary requisites. Mr. Humiston, assistant conductor of the New York Philharmonic Orchestra, has been selected as musical director of the performance, and under his baton a delightful rendition of the delicate score is to be expected.



W. H. HUMISTON.

Anent the Lehigh Valley Symphony Orchestra

Bethlehem, Pa., is not only the home of the Bach Choir but also the birthplace and permanent center of the Lehigh Valley Symphony Orchestra, which, in common with the Bach Choir, has received the encouragement and financial support of Charles M. Schwab. In the second and third years of the existence of this organization, when it was still struggling for recognition, Mr. Schwab realized that in this group of amateur musicians, banded together permanently for the cultivation of the musical art, he had a favorable means toward the artistic advancement of the town. In successive years and in conjunction with W. A. Wilbur, steady support was given to the orchestra by providing money for soloists of national reputation and by making it possible to add to the band clever and capable musicians. As a result the Bethlehems have now an orchestral organization of excellent technic and permanent makeup. The final concert of the present season will be held in the Grand Opera House, South Bethlehem, on Tuesday evening, April 24. The orchestral numbers will be the "Rustic Wedding" symphony, by Goldmark; "Caucasian Sketches," by M. Ippolitoff-Iwanoff, and "Rhapsody Espana," by Chabrier, and the soloist will be Olga Samaroff, who makes her second appearance at these concerts.

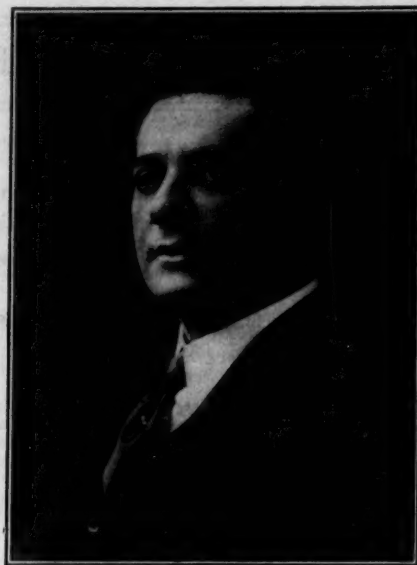
Matzenauer, a True American

There is nothing hyphenated about Margarete Matzenauer's Americanism. Ever since the war started, the Austrian Metropolitan Opera prima donna has been one of the few great foreigners who have frequently and consistently displayed an absolute loyalty and appreciation of the great recognition the people of this country have shown her as an artist.

"How unfair and ungrateful I would be," says she, "to display any personal or political animus at this critical time. And besides, I am a singer, an artist—at the service of the public—my life and art do not belong to me alone. And, as an artist I have neither the time nor inclination to make political speeches or advance opinions on subjects which my devotion to my life work necessarily leave me inadequately prepared to discuss.

"A diplomat or a statesman does not attempt to air opinions on the technic of singing. Why, then, should a singer try to usurp the functions of a diplomat? Too much has been said by people who have given neither thought nor serious comprehension to the subject. I, for one, appreciate and realize the great debt that I and my fellow artists owe to this country."

A truly democratic and big hearted personality, without sham or affectation, the one point impressed upon her

ROGER DE BRUYN,
Tenor.

who is fortunate enough to discuss this or any other subject with Mme. Matzenauer, is the splendid balance and poise of this great woman, who, admitting that her art is her life, does not try to diverge from this vital issue to furnish a waiting world with half baked or ready made opinions on questions of the hour. Some time ago, by the way, she applied for American citizenship papers.

Ann Arbor May Festival Programs

A brilliant program has been prepared for the Ann Arbor (Mich.) May Festival, which this year is dated somewhat earlier than usual, the event taking place during the four days beginning Wednesday, May 2. As usual, four evening concerts will be given, concluding with a magnificent performance of Verdi's "Aida" at the Saturday evening concert. Matinees will be given on Friday and Saturday afternoons.

A program made up of numbers by the Chicago Symphony Orchestra, Frederick Stock, conductor, brilliant choral works, and an array of artists such as never before has appeared in Ann Arbor is announced by the management, a large proportion of the artists coming from the Metropolitan Opera Company, with other musicians of note such as Galli-Curci, the wonderful Spanish-Italian soprano; Ethel Leginska, the "Paderewski of women pianists," etc.

The program for the series, as announced by Dr. Albert A. Stanley, is as follows:

Wednesday evening, May 2: Louise Homer, contralto; the Chicago Symphony Orchestra; conductor, Frederick Stock; overture, "Othello" (Dvorak); aria, "Che faro senza Euridice" (Gluck); symphony No. 3, E major, op. 90 (Brahms); aria, "Nobil Signor" from "The Prophet" (Meyerbeer); a dance rhapsody (Deliuss); "Il est doux" from "Hérodiade" (Massenet); symphonic poem, "Finlandia" (Sibelius).

Thursday evening, May 3: Prelude, "Parsifal" (Wagner); "The Dream of Gerontius" (Elgar); Cast: Soul of Gerontius, Morgan Kingston; Angel, Christine Miller; Angel of the Agony, Gustaf Holmquist; Demons, Angelicals, Souls (the University Choral Union); the Chicago Symphony Orchestra; Albert A. Stanley, conductor; Earl V. Moore, organist.

Friday afternoon, May 4: Ethel Leginska, pianist; children's chorus; (the Chicago Symphony Orchestra), Albert A. Stanley and Frederick Stock, conductors; National Anthem; "The Walrus and the Carpenter" (Titcher); symphony, C major, "Jupiter" (Mozart); concerto for piano (Rubinstein); Ethel Leginska.

Friday evening, May 4: Amelita Galli-Curci, soprano; the Chicago Symphony Orchestra; conductor, Frederick Stock; overture, "Fingal's Cave" (Mendelssohn); aria from "The Magic Flute" (Mozart); symphony No. 3, E major (Alfven); aria, "Caro nome" from "Rigoletto" (Verdi); "Molly on the Shore," "Mock Morris," "Shepherd's Hey" (Granger); aria, "Bea Song" from "Lakmé" (Delibes); "Siegfried's Rhine Journey" from "Die Götterdämmerung" (Wagner).

Saturday afternoon, May 5: Anna Schram-Imig, mezzo-soprano; Richard Keys Biggs, organist; sonata in G minor (Pjatti), Mr. Biggs; "Schmerzen" (Wagner); "Zur Ruh" (Wolf); "Zeignung" (Strauss); Mrs. Imig; "Meditation" from first symphony (Widor); scherzo (Debussy); fantasia in C minor (Bach); "Chant du Printemps" (Bonnet); "Elfers" (Bonnet); Mr. Biggs; "I Am Thy Harp" (Woodman); "Cry of Rachel" (Salter); "Bird of the Wilderness" (Horsman); Mrs. Imig; "Liebestod" from "Tristan" (Wagner); "Sakuntala" overture (Goldmark); Mr. Biggs.

Saturday evening, May 5: "Aida" (Verdi); cast: Aida, Maude Fay; Amneris, Margarete Matzenauer; High Priestess, Lois M. Johnston; Radames, Giovanni Martinelli; Amonasro, Giuseppe de Luca; Ramphis, William Wade Hinshaw; the King, Gustaf Holmquist; the Messenger, Chase B. Sikes; priests, priestesses, soldiers, ministers, captains, the people, and slave prisoners (the University Choral Union); the Chicago Symphony Orchestra; conductor, Albert A. Stanley.

Alexander Going to Gloucester

Arthur Alexander, the tenor, whose specialty of song recitals to his own accompaniment has brought him into unusual prominence through the success scored in his first American season, just ending, returned the first of the week from a short concert trip in the West, where he was received with the usual acclaim. He will occupy the same house at Gloucester, Mass., this coming summer where he passed the summer of 1916. Besides automobile, motor boating and golf, which make principal claim on his time in summer, he will have with him a limited number of vocal pupils. There will also be a regular amount of time devoted each day to preparation for the coming season, for which a goodly number of engagements have already been booked by the Wolfsohn Bureau, his managers. Mr. Alexander will make extensive additions to his repertoire.

Greater New York Concerts

(Continued from page 17.)

Handel, Pergolesi and Boccherini pieces, and had to play an encore, a French lullaby, in F major, by Renard. His beautiful tone, repose, perfect intonation and the lofty expression put into everything he did were reasons sufficient to bring him warmest admiration. Preceding the last number, Mr. Arens made a little speech of farewell to the Kneisel Quartet and bade the audience rise at the close to show their respect.

Meyn in Song Recital

Heinrich Meyn, baritone, assisted by Alois Trnka, violinist, in compositions by Israel Joseph (who was at the piano) gave a most interesting program at Chickering Hall, New York, April 7. He sang "Riches," "Lark of the Morning" and other songs. Especial mention should be made of "Only of Thee" and "A Prayer," which he sang with much feeling. "The Bluebird" had to be repeated. He intended singing "The Duel," dedicated to Marie Mattfeld of the Metropolitan Opera Company, but that lady consented to sing it herself, her beautiful voice and dramatic expression adding much to its success. In response to prolonged applause she sang "April Rain." Mr. Trnka played violin pieces with fine technique; his playing of a saltarella being especially clever. "Twilight" also was well liked and "Adoration" brought strong applause.

APRIL 8

Sunday Night Concert at Waldorf-Astoria

On Sunday evening, April 8, a special Easter program was arranged by Joseph Knecht, musical director at the Waldorf-Astoria Hotel, New York. The orchestra rendered the "Southern Rhapsody," by Hosmer, the "Hallelujah" chorus from "The Messiah," by Handel, and the "Love Song" from the "Walküre," and the large audience showed its appreciation by hearty applause. Janet Williams, pianist, was the soloist of the evening. Her numbers were the prelude in D flat and the polonaise in A flat, by Chopin. Her interpretations were artistic, and she was heartily received, an encore being demanded.

Benefit for Hungarians

A benefit concert for the war sufferers of Hungary was given by Hungarian artists, on April 8, at the Irving Place Theater, New York. Those who assisted were Mary Zentay, William Beck, Margaret Hussar and Bela Nyary.

The MacLennans

(Continued from page 16.)

apply at all, for I might sing 'The Moon Is Shining Brightly' in a very tragic manner, at the same time casting a murderous scowl at my rival, and no doubt the same person would say: 'Now for a good murder.' The acting is very important, but an understanding of the text is more vital. Were John McCormack to sing 'Mother Macchree' in some foreign language, would the Americans enjoy it as much? No! But if he were to sing it in Italian before an audience of Italians, that would be different. And so I say, that the presentation of opera in the country's own language should prevail.

"Don't you think that such a procedure in America would be difficult for the foreign artists?"

"Possibly at first, but if the managers told them they would have to learn their repertoire in English, they would set about doing it very quickly. In Europe—take France again for instance—a new singer is allowed to sing in his own language at his first appearance in any hall, but after the first time he must sing it in French."

Florence Easton has been engaged to sing the leading soprano role in Pergolesi's "Maid or Mistress," which is one of the comic operas to be produced next month in New York by Albert Reiss, in which David Bispham will also be heard. Mr. and Mrs. MacLennan were the first to sing in "Madame Butterfly" in America, which they did some years ago under Savage. This opera, as well as any number of other Italian and French operas, they have sung with unlimited success.

Specialty of Duet Recitals

Out of their mutual success in opera, a new feature of their art has sprung: That of duet recitals, which is a special feature of their concert work. This work must not be confused with joint recitals, because the entire program is composed of duets, with only one or two solos for each. The public immediately took to this new departure from the beaten track, and Mr. and Mrs. MacLennan added concert laurels to those won in the operatic field.

A few of the MacLennans' New York notices are reproduced below and bear testimony to the excellent impression created:

Well sung duets from "Madama Butterfly," "Otello," "I Lituani," "Philemon and Baucis" and "Meñstefele."—Herald.

They gave charming entertainment.—Evening World.

Their recital attained a peculiarly intimate atmosphere by the series of duets in which the two singers were most sympathetic toward both the compositions and each other.—Tribune.

Both sang in tune and their duets showed careful preparation of the effects requiring perfection in unanimity.—Sun.

The finished art, the irreproachable melting voices of great carrying power, the excellent diction in every language they sang, and

their intelligent interpretations made the duet evening one of the most enjoyable song recitals of the season.—Journal.

Their vocalism is excellent.—Mail.

The duets were sung with exuberant feeling and magnificent tone.—Staats-Zeitung.

They sang with full mutual understanding in the matter of style, phrasing, accent, and all the effects they intended to produce, and they produced them.—Times.

They sang the duet from "Madama Butterfly" brilliantly.—Evening Telegram.

As each sang with skill and ease and have bright harmonious voices the result was charming.—Morning Telegraph.

Not often does marriage bring together artists who can combine their talents as sympathetically as did these twain.—American.

Sokoloff Purchases Orchestral Library

Nikolai Sokoloff has purchased the private orchestral library of Leopold Stokowski. This library comprises many modern works in addition to those of the older composers. The works of this library will be used at the Sokoloff concerts in San Francisco in the summer season beginning in May or June.

OBITUARY

Melville Ellis Dead

The well known pianist, vaudeville performer, and costume designer, Melville Ellis, died at the New York Hospital on Wednesday, April 4, after an attack of typhoid fever which lasted only six days. Mr. Ellis was performing with Irene Bordoni at the Palace Theater when he was taken ill and removed to his apartments in the Biltmore Hotel. The next day his condition was so much worse that he had to be transferred to the hospital. Born thirty-eight years ago in San Francisco, Melville Ellis gave early evidence of unusual talent for piano playing and improvisation. He came East, where he appeared with May Irwin in one of her earlier comedies and took a small part which called for his playing several piano solos in the piece. Later he connected himself with the Shubert managerial firm, and served in an executive and advisory capacity with that house. Thereafter he was connected at various times with the Dillingham, Klaw & Erlanger and Marbury producing firms. Mr. Ellis was very widely known in the musical and theatrical profession, and it always was felt that he would have developed high rank as a pianist had he devoted himself exclusively to the cultivation of that instrument. His body was sent to San Francisco for burial. He is survived by a mother and two brothers.

ARTHUR HARTMANN

THE VIOLINIST of whom

Sir Charles Hallé wrote, twenty-five years ago, "A genius, a star that comes once in a life-time!" Of whom

Hans Richter wrote, twenty years ago, "A master of his instrument." Of whom, ten years ago,

Edvard Grieg wrote, "Incomparable Violin Master! He plays my works as if had composed them." To whom

Claude Debussy wrote, "Your art, which at times is greater than all Music!"

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Personal Representative

C. M. TUCKER

130 Claremont Ave. N. Y. City

MUSICAL COURIER

Weekly Review of the World's Music

Published Every Thursday by the
MUSICAL COURIER COMPANY
(Incorporated)

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York
Telephone to all Departments: 4292, 4293, 4294, Murray Hill
Cable address: Pegujar, New York

Member of Merchants' Association of New York, Fifth Avenue
Association of New York, New York Rotary Club.

NEW YORK THURSDAY, APRIL 12, 1917 No. 1933

LEONARD LIEBLING EDITOR-IN-CHIEF
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For the names and addresses of other offices, correspondents and representatives apply at main office.

SUBSCRIPTIONS: Domestic, Five Dollars. Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Co., Eastern Distributing Agents.
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

The Buffalo Express has two new friends among the composers—"Girodani" and "Moussersky."

Debussy has made an orchestral suite out of his incidental music for D'Annunzio's "Martirio di Sans Sebastiano."

Perhaps Dvorsky is short for "Divorce-sky," just to indicate the delicate separation between the personality of J. H., pianist, and J. H., composer.

The superintendent of one of the largest musical institutions in America is the authority for the statement that liquid soap, when used with cold water, clogs the outlet pipes of washbasins.

Nothing like being forehanded. There is an artist who announces in this issue of the MUSICAL COURIER a booked concert date which is exactly fifty-three weeks ahead, lacking one day.

In the musical pages of the educational section of this issue there will be found a new harmonization of "The Star Spangled Banner," specially made for the MUSICAL COURIER by Mortimer Wilson, the publication of which is particularly appropriate at this moment. This harmonization by Mr. Wilson constitutes an unusually effective version of the national anthem.

There has been trouble in Tacoma, Wash., about the opera performances given there recently by the Boston National Grand Opera Company. It appears that Bishop Keator refused to endorse the performances of the Boston visitors, who sang in Tacoma during Lent. However, fifteen of the prominent and representative business men gave their unqualified sanction, and, in consequence, the representations took place over the protest of the right reverend gentleman. The day seems to have passed when denunciations like those of Bishop Keator and Billy Sunday against reputable operatic and musical performances are likely to be effective in any modern community. Religious holidays no longer are regarded as a time for sadness and mourning, and the old saying about the devil having all the good music has lost most of its terror. If more concerts and

operas could be given on Sunday throughout the United States, the gain in morality and general communistic decency would be considerable.

The experiment of summer opera at Columbia University, New York, will be watched with much interest throughout the country. If successful, Columbia's example will undoubtedly be followed by other colleges and universities in years to come. The university appears to be going about it in the right way, taking pains to present opera on a dignified, fitting and adequate scale.

Tulsa, Okla., is a town where they not only appreciate good music but are willing to pay liberally for the privilege of hearing it. This season the course there has included recitals by the following artists among others: Lucien Muratore, Geraldine Farrar, Fritz Kreisler, Reinald Werrenrath, Alma Gluck, Moses Boguslawski, Lucy Gates, Mischa Elman. The local manager takes oath to the fact that every one of them has been a financial success as well as an artistic one.

It appears that the piano market of Switzerland now virtually is in the hands of Swiss manufacturers, according to London Musical News. That paper ascribes the decline of the German piano in Switzerland to present war conditions and to the excellence of the Swiss home product. There are twelve piano factories in Switzerland, and they produce from 3,000 to 3,500 pianos per annum. In price, the Swiss pianos are about ten per cent. higher than those from Germany.

The large American audience which heard the New York Oratorio Society's performance of Bach's "Saint Matthew Passion" last week, had every reason to be particularly proud of the singing of two fine American singers—Lambert Murphy and Reinald Werrenrath. Voice, vocalism and diction, all three belonged to the very highest branches of the singing art. It is strictly within bounds to say that two finer or more effective singers for this work are to be found nowhere else in the world.

Up go the prices, and it appears that for some reason or other the activity of the troops in Europe requires the raising of prices for tuning pianos in New York. A notice sent out by Steinway & Sons informs the patrons of that firm that the charge for tuning grand and upright pianos in New York below the Harlem River and portions of the Bronx, Brooklyn, Jersey City, Hoboken and Long Island City will be \$3 hereafter instead of \$2.50 as heretofore. In other portions of Greater New York, the charge will be \$3.50 per piano instead of \$3 as heretofore.

Giulio Gatti-Casazza, chatting in the pressroom of the Metropolitan last Saturday evening, was emphatic in his praise of American appreciation of the neutrality of art. "Yesterday," said he, "we gave 'Parsifal' to a crowded house that listened in quiet respect, and tonight 'Die Meistersinger' is greeted by an enthusiastic audience that fills the house to the last seat. Not a single hiss nor the slightest hint of disapproval at either performance, notwithstanding present political conditions. It is magnificent and worthy of the splendid dignity of this great country. I don't believe it would have been possible in any other."

At an extra concert to be given April 22 by the Portland (Ore.) Symphony Orchestra, there will be performed a program chosen by votes on the part of the public. This vote shows a very open mind politically on the part of Portland music lovers, and the absence of musical militarism is heartily to be commended. The three pieces which won the highest number of votes were the Russian Tchaikowsky's "Pathétique" symphony, the Bohemian Dvorák's "New World" symphony, and the Austrian Schubert's "Unfinished" symphony. Wagner's popularity, too, was found to be undiminished, for in the overture selection, a large majority voted for the "Lohengrin" Vorspiel. Other high votes were for the French Saint-Saëns, the German Weber, the Italian Wolf-Ferrari, and the French Debussy. John R. Oatman in the Portland Oregonian says: "All the way through it was clear that there was no national or racial prejudice for or against composers, but an impartial and generous desire to take the best from every source." In the vote, it was a peculiar circumstance that Mozart's "Jupiter" symphony received less support than Bee-

thoven's first symphony. Mendelssohn's "Italian" symphony had the least votes in that department. In the miscellaneous section a very large vote was scored by Grainger's "Irish Dance from County Derry," and also by Debussy's "Afternoon of a Faun."

It is not encouraging to read that, owing to lack of attendance, Mayor Edgerton, of Rochester, N. Y., has decided to abandon the municipal band concerts given this winter at Convention Hall in his city. He blames skating and motion pictures in part for the decrease in attendance. The continuance of the Sunday band concerts in Rochester is optional with the mayor. This winter the series cost \$2,000 and it now is said that this sum of money, in view of the cold attitude of the public, could be used to better advantage. Perhaps if Rochester tried a symphony orchestra instead of a band the result might be different next winter. This is not said with any idea of disparaging the effectiveness or importance of the organization which performed in Rochester, but a great deal of band music is heard during the summer, and it is doubtful whether an audience can be attracted to that form of entertainment week after week during the winter, unless the band be a visiting one of great prominence. Rochester has a symphony orchestra, and it would not be a bad scheme for the mayor to induce the city to put its \$2,000 musical outlay into the symphonic body next winter.

In all likelihood Adolf Tandler will remain conductor of the Los Angeles Symphony Orchestra next season. In the symphony series just closed in the Southern California metropolis, Mr. Tandler has done splendid work under great difficulties. With comparatively few rehearsals and a limited number of men, he has given performances which pleased the public and elicited strong praise from the musicians. The closing number of the series was Beethoven's ninth symphony, with an augmented orchestra and the entire membership (some 150) of the Woman's Lyric Club, and 250 members of the Ellis Club, with four special soloists. Much enthusiasm marked the presentation, according to a report received by the MUSICAL COURIER. It is to be hoped that a wealthy city like Los Angeles soon will see its way clear to supporting Mr. Tandler and the orchestra in the large style appropriate to a city of that size and importance. Much liberality has been shown on the part of generous individuals in Los Angeles, but much remains to be done in order to bring the orchestral guarantee fund to first class proportions. The public there doubtless would be disposed to follow the example of the wealthy individuals, as has been the case in many other American cities where symphony orchestras have vindicated themselves successfully.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for April 1, 1917.

STATE OF NEW YORK, }
COUNTY OF NEW YORK, } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager and Treasurer of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Musical Courier
Company 437 Fifth Ave., New York, N. Y.
Editor, Leonard Lieblich 437 Fifth Ave., New York, N. Y.
Managing Editor, H. O.

Osgood 437 Fifth Ave., New York, N. Y.
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2. That the owners are:

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear on the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALVIN L. SCHMOEGER,
Business Manager.

Sworn to and subscribed before me this 1st day of March, 1917.

[Seal] PETER W. SCHLICHER,
(My commission expires March 30, 1917.)

VARIATIONS

By the Editor-in-Chief

Elite Journalism

There lives in Moscow, Russia, a most estimable lady, Ellen von Tidebühl, an able writer on musical subjects, who for many years past has been Moscow correspondent of the *MUSICAL COURIER*. On October 8, 1916, Miss von Tidebühl wrote an extremely interesting letter for the *MUSICAL COURIER* about the celebration of the fiftieth anniversary of the founding of the Moscow Conservatory of Music. With this letter she sent a number of pictures. Owing to the delays incidental to postal communication with Russia, the letter was received in the *MUSICAL COURIER* office only in time to be printed in the issue of December 7, 1916.

Miss von Tidebühl also writes occasional letters for the *Monthly Musical Record*, London. For that paper she provided an account of the Moscow semi-centennial (based on her *MUSICAL COURIER* account), which was published in its February issue, two months after the complete review with illustrations had appeared in the *MUSICAL COURIER*.

Along comes *Musical America* on March 24, 1917, with the statement that "further details" are "now available" and proceeds to reprint a good part of Miss von Tidebühl's account, crediting it to the *Monthly Musical Record*. Unfortunately for *Musical America*, Miss von Tidebühl's *Musical Record* article was almost a counterpart of her original *MUSICAL COURIER* article, so that *Musical America*, in the issue of March 24, 1917, finds itself in the peculiar position of offering its readers as "news" a story which appeared in the *MUSICAL COURIER* just two months and a half earlier.

Apparently the editor of the foreign department of *Musical America* has not yet realized what paper he should regularly consult in order to clip his foreign news, while it is still news. For his information, we state here that the paper in question is the *MUSICAL COURIER*. With a quick eye and a clever pair of shears he could have had this story some eleven weeks earlier than it appeared.

A glance at the parallel columns below will not be without interest:

Musical Courier, December 7, 1916.

In spite of his (Taneiev) high qualities as a man and musician, he hardly had the necessary energy to cope with such an institution, he himself longing for his work in composing, writing his essays on counterpoint.

Taking up his duties, Safonow found himself faced with the necessary and very arduous task—the reorganization of the institution. The years of management by various elements, lacking any one strong régime, had produced a desolate state of things. Safonow had hard work to accomplish, but work entirely within the ability of this energetic man, who himself lived an exuberantly active life and required others to do their work well.

—a new era began for the Moscow Conservatoire.

A plan for erecting a larger building for the Conservatoire was in his mind.

Emperor Alexander III granted a sum of 400,000 rubles for this purpose and Solodovnikow, a rich citizen of Moscow, added 200,000 rubles. The great work began.

In 1808 a large, magnificent edifice was solemnly inaugurated. It has a large hall for symphony concerts with a seating capacity of 2,500, with a beautiful organ, the donation of Von Dervies, a private citizen. A smaller hall is well fitted for performances of chamber music.

Musical America, March 24, 1917.

Taneiev, who, in spite of his fine qualities as a musician and a man, "hardly possessed the necessary energy for the post, preferring to spend his time composing and writing treatises."

On taking up his duties he found himself faced with a complete reorganization of the Conservatory. He undertook the rigorous reforms rendered necessary by the many years of aimless direction and lack of a strong controlling force. He himself lived a very active life, and he expected a similar devotion from others.

A new era opened for the Conservatory.

—the plan for erecting a new and larger building occupied Safonoff's attention.

Solodovnikoff, a rich Moscow citizen, presented it with a liberal donation of \$100,000. The Emperor (Alexander III) bestowed a sum of \$200,000 for this purpose, and the work began.

In the autumn of 1808 the present magnificent building was inaugurated. It has a large hall for symphony concerts, with a seating capacity of 2,500, and a smaller hall, well suited to performances of chamber music.

Safonow retired in 1905. The Grand Duke Constantin, president of the Imperial Russian Musical Society, permitted the professors to elect a director themselves. By this permission autonomy was assured to the management of the Moscow Conservatoire. Michael Ippolitow-Ivanow was chosen for the post of its director. Under his guidance the Moscow Conservatoire has maintained its high standard.

The growth of pupils and income at the Conservatoire is shown in these statistics:

In 1866, 150 pupils, income (roubles) 13,225; in 1916, 1,124 pupils, income (roubles) 170,300.

During the fifty years of its existence the Moscow Conservatoire has awarded nearly one thousand diplomas to students who finished their studies there, of whom 262 received medals of distinction.

Unmusical Washington

We are in receipt of this letter from C. H. Sands, of Washington, D. C.:

Won't you please tell me why it is that Washington, the capital of the United States, is so behind in its music? We have no concert hall, no symphony orchestra, and when we have opera it is in a small theatre. Cities much smaller than Washington have their musical festivals every year, but Washington never had one. The Metropolitan Opera Company goes to Atlanta every year, but never comes here, a city much larger than Atlanta. It is true, we have the visiting orchestras and two Artists' Courses, but only about forty concerts during a season. Washington is far behind musically. If you could answer this problem, it would be thankfully received.

The complaint of our correspondent is one that has been made frequently in these columns. Of course, the fault lies with Washington itself, and this has been explained by the *MUSICAL COURIER* on many occasions. The population in Washington is, to a large extent, a shifting one, for aside from the fact that legislators and their entourage stay in the Capital only during sessions of the Congress and Senate, also hundreds of persons who make up the representative fashionable and diplomatic sets live in Washington only a few months during the winter, and spend the rest of the time in New York, other large cities and the various resorts along the coasts. The interest of Washington's population centers in politics, and everything connected therewith, and although the city possesses a number of very fine resident musicians (and a large proportion of the foreign diplomats also are devotees of the tonal art), nevertheless, the number of permanent resident music lovers does not seem to be sufficient to stimulate interest to further the projects our correspondent mentions. There is no reason why Washington should be behind other capitals of the world in musical matters. London, Berlin, Paris, Vienna, and Rome all are seats of government, and yet they have concert halls, symphony orchestras and opera houses. If a small group of determined Washingtonians would band themselves together in an effort to stimulate the local pride of the wealthy permanent residents, and of the general resident public, something practical might be accomplished along the lines desired by our correspondent. Perhaps if such an effort were made it might not be impossible to convince the United States Government that at least a beautiful opera house should form one of the groups of public buildings in the Capital of the richest country of the world. Such an edifice always is the sign of high culture in any community or country.

That Dvorsky

And still the letters come. The following, translated from the French, was sent recently to all the American music papers:

Editor of the *Musical Courier*, 437 Fifth Avenue, New York City:

DEAR SIR.—Thanks to the kindness of one of my friends living in England, I learned that you published in one of your reviews an article on my concerto for piano with the

accompaniment of the orchestra. One reads between the lines of your article that the composer of this work, "Le Chromaticon," is not myself, but the celebrated pianist, Josef Hofmann.

I do not know who is to blame for this insinuation and I abstain from accusing anyone, but at the same time I consider it a duty to declare that it is untrue. I composed it and I sent my manuscript to Josef Hofmann. I hoped that he would play it and was encouraged by the fact that he had already executed in public one or two little pieces of mine for the piano.

Thus I consider that it would not only be justice to me but also kindness on your part if you would abstain from making such observations as in the case of "Le Chromaticon" in your esteemed musical review.

Receive my thanks in advance and the expressions of distinguished sentiments.

(Signed) MICHEL DVORSKY,
care of Senor Don Federico,
Camino de Luzariz,
San-Sebastian (Antiguo).

San-Sebastian (Antiguo), February 22.

The fact that this communication went to all the papers shows that there was a design on the part of the writer to offset the general impression that Josef Hofmann is Michel Dvorsky. In justice to our mysterious correspondent, we are publishing his letter, but we reserve the right to our own opinion regarding the identity of the mysterious Dvorsky. We still believe, and shall continue to believe, that Hofmann is Dvorsky. It would be an easy enough matter for "Dvorsky" to arrange to have mail sent to the address he gives in his letter. Doubtless if anyone attempted to pay a visit to "Dvorsky" at that address, he would be told that the composer is ailing and has buried himself somewhere in the mountains in order to be free from molestation. Senor Don Federico doubtless would express his willingness to forward communications to "Dvorsky," but would refuse to give his present whereabouts. It is no crime on the part of Mr. Hofmann to wish to conceal his identity, but the move seems a particularly unnecessary and foolish one, in view of the fact that "Dvorsky's" compositions represent interesting and valuable work, and in no way harm Mr. Hofmann's standing or vogue as a pianist.

Musical Militarism

Last Sunday evening there was a production at the Metropolitan Opera House of Gounod's "Mors et Vita." Comte d'Harcourt, the French conductor, arranged the close of the composition so that the "Marseillaise" was delivered to bugle calls of a battle charge. It would not be a bad idea in these stirring days to have Brünnhilde in the "Walküre" replace her customary "Ho jo to ho" cry with the familiar early morning bugle call used in the American army, and to which popular fancy has attached the text, "I can't get 'em up; I can't get 'em up; I can't get 'em up in the morning." In case other patriotic changes are desired in sacred, operatic, or concert compositions, we will be glad to submit ideas for them.

Words and Music

From time to time the question arises as to the efficacy of program annotations written by critics, and the value of programmatic addenda which composers send forth with their works. No one has been able as yet to prove that such printed descriptions either help or harm the music they are supposed to elucidate. The plain truth is that music speaks only through the medium of tone and cannot be interpreted by words, no matter how intelligent and imaginative they might be. Try as he will, the writer who describes music, cannot possibly succeed. The best interpretative writings about music never are more than literature. They mean nothing to the person who does not understand music, and to the one who does, they hardly ever represent a coincidence of view.

When we were very young, we used to read copiously the fervid outpourings of some excellent English and American writers who penned highly picturesque word pictures of their impressions upon hearing certain piano and symphonic music. Also we were accustomed to peruse breathlessly their discoveries of the subtle philosophies and inner mysterious meanings of Wagner's operas. We felt sure that the writers with the heated fancies and the pens dipped in perfume and passion must know more than we did. To us their slapstick familiarity with the composers' thoughts spelled illimitable superiority and their big vocabularies were the equivalent of boundless wisdom.

Debacle

However, when we went from the descriptions to the music we invariably met with disappointment, and we felt correspondingly discouraged, for we feared that we were able neither to read, to hear, nor to interpret properly. To be told that a certain

Chopin prelude meant the "flapping of huge, ghostly wings in a black, impenetrable void," and then to perform the piece in question and to note that our own emotions registered the picture of a flower garlanded Grecian maiden walking slowly about a sacrificial urn—well, it gave us a severe mental jar. We had the same experience with Chopin ballades, polonaises, and etudes—what rhapsodies in ink have not been spilled in their name—with Beethoven sonatas, Brahms intermezzi, Liszt tone poems, and Strauss symphonic scores. By the time we reached Debussy, Schönberg, Ravel, and Stravinsky, we no longer were fooled. We were too old then, too blunted and hardened. And also we then were writing our own words for the delectation of the new Alices and Alecks in musical Wonderland.

As It Is Wrote

The trick of writing musically about music is a very difficult one. The tonal phraseology and the tonal perspective are limited. To do justice to a musical subject, writers usually are obliged to drag in similes and comparisons that belong to all the other arts. The more flowery and ornate a description about music, the less the music itself is approached. Many words but serve to show the writer's inability to express musical sensations in prose interpretation. And always such descriptions reflect only the phenomena recorded by music in the mind of the writer. To say that a certain score sounds like the groans of the damned in Hades (a favorite form of comparison in musical reviewing) is to pen utter nonsense. The conception of the sound of the groans in Hades varies with the different listeners. Some of us do not even believe in the groans or in Hades. Perhaps the composer was expressing the slowly gathering force of Vesuvius prior to eruption.

Many times when word painters have asked us to note the cosmic urge in a composition we found the passage so described to be only a very clever and very obvious display of counterpoint.

Words and music must not be mistaken one for the other. The futility of words is best illustrated by the short life of the books written about music. Outside of a few biographical volumes, the rest of the huge output is discarded and forgotten. It is just—words. However, most of the music they describe goes on enduringly, annotating itself as it washes backward all the explainers, and adjusters, and appraisers, and estimators, and measurers, and obstructionists, and facilitators.

New York Arrives

Comte Eugene d'Harcourt says that more bad music is played in New York than in any other place on earth. That is a sure sign that this city is a great musical center like Berlin, London, Paris, and Vienna.

Cacoethes Scribendi

A very stupid letter is one written to the New York Sun under date of March 27, in which the correspondent tries to show that Brahms plagiarized his Hungarian dances. As a matter of fact, Brahms never pretended that they were original, and it always was understood that the Brahms arrangements were based on old Hungarian folk tunes. In fact, several of the tunes were so familiar throughout the world, even before Brahms refurbished them, that it is inconceivable how any really musical person could have made a mistake on the subject. In the Sun's communication, John C. Freund is spoken of as having been editor of the MUSICAL COURIER at the time Eduard Reményi, the violinist, first came to the United States. However, neither at that time, nor at any other time, was John C. Freund editor of the MUSICAL COURIER, nor has he ever been connected in any way or manner with the MUSICAL COURIER or any of its allied publication or other interests.

Nothing for Nothing

A Professional Musicians' Guild has been formed in San Diego, Cal., and several of the paragraphs from its constitution and bylaws will be found of interest to musicians all over the country. Article II says: "The object of this guild shall be to further the interests, and particularly the financial interests, of the professional musicians in San Diego and vicinity, and to insist that its members shall be paid for all professional services." Article IX is as follows:

"Members shall pledge themselves not to perform in public without financial remuneration except as follows: (1) If an entertainment is to be given, where all other expenses are donated, and where the total receipts are to

be used for some charitable purpose, members may donate their services.

"(2) Any member of the Guild, who is also a member of a non-musical organization or club, may perform once a year only for that organization or club without remuneration.

"(3) Any member of the Guild who is also a member of a State or national musical organization, or of their local branches, may perform for such organizations without remuneration.

"(4) Members of the Guild may perform at receptions or meetings of a purely social character, where no admission fee is charged or received, and where not more than twenty-five persons are present, without remuneration.

"(5) Members who are new to San Diego shall have the privilege of giving one free recital if they so desire, for advertising purposes.

"(6) The executive board of the Guild shall have discretionary power to grant permission to members to appear in cases not provided for in the above."

In Article X a penalty is provided which reads like this: "In case any member shall break the letter or the spirit of the bylaws regarding remuneration for service, he or she shall pay a fine of \$5 for the first offense, and for the second offense shall be expelled from the guild, provided that no penalty shall be imposed until after a fair hearing has been held by the executive board of the guild, at which hearing the accused shall be allowed to be present and present his or her case."

It would appear that the San Diego association is in a fair way to solve a problem which long has been under consideration in the musical profession all over this country. The MUSICAL COURIER often has referred to the subject, and frequently has made general recommendations along the lines now adopted by the San Diego guild. The result of the movement will be watched with much interest everywhere.

Apropos of Spalding

Not often does an impresario break into poetry about the artist he is managing, and therefore the attached lines by George E. Brown, about Albert Spalding, deserve reproduction from the Friars' Epistle (April), in which they first appeared. Mr. Brown calls his deathless stanzas simply "Pome" to Friar Albert Spalding." Here it is:

A faultless technique, crystal-clear and clean;
A tone so rich, so warm, so sadly sweet
It seems the tunes of earth and heaven meet
And melt, like dewdrops in a limpid stream.

A touch of velvet, yet as firm as steel;
Fire, emotion—sincerely deep yet sane;
Convincing earnestness; a fertile brain,
And that elusive something called "appeal."

And one thing more, when all's been said that can;
His kindly human sympathy he's given
To others who, like him, for Art have striven,
A genius yes; but more than that—Friar! Artist! Man!

Snickersnacking Benoist

Comes a Seattle postcard from André Benoist, accompanist to Albert Spalding, reading:

'Tis brillig! And the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves
And the momraths outgave."

Underneath the foregoing was this: "I quite realize that the above quotation is incorrect, but accompanists, like oboe players, are a touchy lot—so I say nothing. Greetings.—ALBERT SPALDING."

Daudet Knew

After writing our remarks above on "Words and Music" we ran across an admirable newspaper article on Daudet, by James Huneker. He says: "Daudet wisely refused to discuss certain sides of Wagner: 'Let his methods remain in the dark like his orchestra.'"

LEONARD LIEBLING.

WHAT THE MINNEAPOLIS ORCHESTRA DOES

At the present time the Minneapolis Orchestra is away on its eleventh annual spring trip through the Middle West, the schedule of which calls for forty-five concerts in various cities, ending up with a week's engagement at the North Shore Festival, Evanston, Ill. The tour began April 8 and will end June 2 with concerts every day, except for four Sundays. South Dakota is the farthest western State visited, Oklahoma that farthest south and Illinois the easternmost. Emil Oberhoffer conducts and the soloists are Marie Kaiser, soprano; Jean Cooper, contralto; Richard Czerwonky, violinist; Charles Harrison, tenor; Royal Dadmun, baritone; Cornelius van Vliet, cellist, and Henry J. Williams, harpist.

Statistics of the fourteenth regular season of the orchestra in its home city amply demonstrate how

valuable the work of such an organization must be in spreading the best music not only in Minneapolis but in the entire surrounding territory. Twelve concerts have been given in the regular series, the symphonies played including two by Beethoven (Nos. 5 and 6), two by Brahms (Nos. 1 and 3), two by Tchaikowsky (the "Manfred" symphony and the fifth), and one each by Glazounow, Kalinnikow, Schumann and Strauss. The following overtures were on the programs: Beethoven's "Egmont," Berlioz's "Roman Carnival," Goldmark's "In Springtime," Mendelssohn's "Ruy Blas," Mozart's "The Marriage of Figaro" and "Don Juan," Schumann's "Liebesfrühling," Smetana's "The Bartered Bride" and Weber's "Oberon." Of these the "Don Juan" overture with the Busoni ending was played for the first time at these concerts. Nine suites, tone poems and miscellaneous compositions in large form were given, novelties for Minneapolis being Carpenter's suite, "Adventures in a Perambulator," Grainger's "In a Nutshell" suite, "The Island of Death," symphonic poem by Rachmaninoff, and Stravinsky's orchestral fantasia, "Fire Works." Fourteen selections from the works of Richard Wagner were given, and various of these enlisted the services of three soloists, Marcella Craft, Margarete Matzenauer and Karl Jörn. In addition to all this, the following soloists appeared with the orchestra, playing concertos or singing arias: Richard Czerwonky, Mischa Leon, Pablo Casals, Jacques Thibaud, Florence Macbeth, Percy Grainger, Cornelius van Vliet and Fritz Kreisler.

BRAVO, CAMPANINI!

The following article appeared in the Chicago Examiner under the signature of its musical editor, James Whittaker, Wednesday, March 28:

Cleofonte Campanini gave me yesterday the only interview he has ever refused.

By appointment I met the director general of the Chicago Opera in his little private office on the ground floor back of the Auditorium. I was about as welcome as the weather, which snowed. Despite my sincere and unhumorous love for Mr. Campanini, he holds me, I fear, in the same feeling a politician holds a cartoonist. But he was polite. I could have been no more polite myself.

"Speaking," I said—although we had not as yet spoken of anything but the weather and wouldn't I please take that comfortable chair—"speaking of what Frederick Stock, director of the Chicago Symphony, told me for publication concerning the too brief monopolizing intensiveness of the opera season; what, Mr. Campanini, have you got to say about it?"

After a moment of intense meditation, Mr. Campanini gave me his answer, which follows in full:

"I do not grant interviews."

I made careful note of his answer. This interview, like any other of the four I have written in my long life of journalism, should be accurate or nothing, even if nothing.

"Granting all that you have said to be true, Mr. Campanini, yet what do you think of Mr. Stock's assertion that your opera should have called on St. Louis, Louisville, Minneapolis, in fact the whole Middle West, to share with Chicago both the pleasure and expense?"

Mr. Campanini gave me another chair—the one in which Otto Kahn once sat—and after profound thought answered at length:

"I cannot grant an interview."

Thus agreed upon our subject, I hastened to the very heart of the matter:

"Mr. Stock, in saying in my interview with him, 'There are ways of making the opera a saner member of our music family,' implied, although with great gentleness, that he does not regard your ten weeks' seasons as wholly undemanded. And I shall now ask you to tell me, in as few words as possible, for I realize that you are and have been a busy man, whether you regard Mr. Stock, me or yourself as ideal candidates for a board of lunacy?"

At last I had Mr. Campanini where nothing could have stopped him. He was cut loose, wound up; the words ran from his eager mouth as he said:

"I will not grant an interview."

Campanini is well known among newspaper men as a most approachable man, already ready to give information to the press. It must be said, however, that Signor Campanini, though he never complains to any one, has had many opportunities to reproach the musical editor of the Chicago Examiner, and the Chicago Examiner itself for allowing to be printed news that often proves detrimental to the best interests of the Chicago Opera Association. It is a known fact that the musical editor of the Chicago examiner has been somewhat insouciant in his reviews of the opera the past season and it is also a well known fact that openly, in the lobby of the Auditorium, Mr. Whittaker on more than one occasion condemned the policies of Campanini, thus making his presence at the opera house a matter of unpleasantness to many who support and believe in the methods employed by Campanini in making the Chicago Opera Association one of the big institutions of the world. Mr. Whittaker, who is a remarkable musician, is still very young and seems to treat music accordingly. Be it for the reasons above mentioned or for any others, Mr. Campanini showed great cour-

age in repudiating a critic employed by one of the most powerful daily papers in the country. Bravo, Campanini!

EDITORIAL PEN POINTS

At this time, and in fact at any time, it should not be permitted to introduce American national airs into popular songs, medleys, theatrical acts and vaudeville specialties.

In the New Orleans Item of March 18, Mischa Elman tells of being invited by the late Czar and Czarina to visit them in the Petrograd palace. The violinist says that when he drove up through the main entrance the soldiers saluted. Who was with him?

The amateur strategists who tell us every few weeks that the last phase of the war has arrived, remind us of those music critics who have been insisting for years that the works of Liszt are dead and he has been forgotten. The war and Liszt are very vital and both will be with us next season. All musical plans in this country should be made on that basis.

To prove that musical activity and musical thought, even in a mechanical way, are not at all dead in England in spite of the war atmosphere, one has only to read the list of patents recently filed in London. They include patents for automatic musical instruments, for the bell of wind instruments, for movements of striking hammers and dampers in piano actions, for accentuating or controlling organs, for automatic organs, for "reading by means of the ear," for a concertina, electrical means of producing notes, etc.

The moving pictures are growing more artistic every day in the matter of the music they employ to illustrate the films. Last Sunday one of the New York theatres opened an engagement of a picture called "Birth," the cinematographic presentation of the life of a child and the sanctity of motherhood. It was announced that in connection with the showing of the picture, a special woman's orchestra would play music "appropriate to 'Birth,' including the recently published score of 'A Child's Day in Song,' by Mana Zucca and Mabel L. Frank."

Old stuff in new form is the London Bystander's proposal to influence natives into regarding all British musical performers who Italianize, Gallicize or Russify their names as "objects of much ridicule and some contempt. A great many Britons have unduly depreciated British music in the past and some have unduly praised it in the present, but all of them must agree that if Mr. Smith is a good fiddler he is no better or worse for being called Smith instead of Smithski, and that if Miss Tomkins is a good singer her voice sounds neither less nor more agreeable for her calling herself Tomkina."

In Chicago, Frederick Stock, the conductor, continues to labor unremittently for the cause of American composers. At the April 6 and 7 concerts of the Chicago Orchestra he led a symphonic work by DeLamar, and at the April 13 and 14 concerts he has programmed a composition by Oldberg. The entire Chicago orchestral season shows a liberal sprinkling of American scores, and Mr. Stock is heartily to be commended for his course. It is such help, consisting of actual performances, that does more than anything else to encourage our native music writers to follow lines of serious tonal endeavor.

A letter received by the MUSICAL COURIER from a Western musician of considerable note contains a passage which reads as follows: "I wish to commend you for the wise stand you have taken in regard to international politics, and keeping the MUSICAL COURIER free from all pettiness with regard to the music of the belligerent nations. I cannot understand why so many eminent European musicians should have been carried away in their public statements concerning German music and German musicians. What relation has politics to music? We all have our private sympathies in the war, but we must not allow these sympathies, which may or may not be well founded, to becloud our allegiance to art, which is international at its best. I am always

pleased to read your statements concerning the improvement of our American musical conditions, which certainly works no injustice upon the musical output of any other nation."

It is long since any American singer has had the meteoric rise in opera which Charles Hackett, the tenor, has achieved during the last year. Last season, singing in the principal Spanish cities, he attracted the attention of Italian impresarios. He began in November, 1916, at Genoa. On account of his phenomenal success there, he was called to Italy's principal opera house, La Scala, of Milan, where he won another success no less remarkable, and since then has been received with equal enthusiasm at the Costanzi of Rome, the principal opera house of the Italian capital. Once more, "Nothing succeeds like success." Word has just come of his engagement for the coming summer at the Teatro Colon in Buenos Ayres, where Caruso is also to sing; also of four special appearances at the Opéra, Paris; and he is already re-engaged for the season of 1917-1918 both at La Scala and the Costanzi.

It is reported that Catharina van Rennes, the Dutch composer, some of whose songs have been sung in this country by Julia Culp and Tilly Koenen, has been selected by Queen Wilhelmina of Holland to teach voice to the young Crown Princess Julianna. The little Princess is said to have a pure high soprano voice, and shows extreme fondness for her singing lessons. According to one account, Miss van Rennes has conceived the idea of surrounding Princess Julianna with a band of her chosen playmates, who receive their musical instruction at the same time and same place with their royal companion. The class numbers fifteen, and Miss van Rennes writes about them: "The lesson is given every Monday afternoon in the palace at The Hague. For each child there is a little, old Dutch chair and a table. These are placed in half a circle round a grand piano. When the hour sounds the doors swing open and to the rhythm of a march, played by me, fifteen little children, all beautifully dressed, walk in, making the tour of the salon, and go to their seats."

HIT OR MISS

Jeanette Stays Home Now

A few weeks ago there was a poem in this column written by T. J. Kelly, of Chicago, beginning:

O Janet with the brilliant mind,
Inconstant, shy and hard to find,
Why don't you in the office stay
Some certain moments every day?

Mr. Kelly's muse is again loose and this time he has broken out in the following dithyramb (whatever that may be) with the title "Jeanette Stays Home Now."

The sky is gray and overcast
The ship is on the rocks,
The office chair all empty is,
Where is Jeanette de Cox?

There are many kinds of planets
There are many kinds of Janets
And you haven't met the half of them as yet,
If you want to shun debate
Get the accent on it straight
And remember that the name is Dear Jeanette.

Lovingly,
THE KELLY.

Why don't you never stay home?

THE BYSTANDER

Apparently nobody in the MUSICAL COURIER office wanted to go and see Mme. Valentine de Saint-Point in her "Metachorie" at the Metropolitan Opera House last week, so I got the tickets. I went and had rather an enjoyable time.

Don't ask me what "Metachorie" is, for I don't know. According to Mme. de Saint-Point, who both writes and dances the things, they are "Poemes-Drames Ideistes," whatever those are. When I got there she was just finishing "Vision Vegetale," which seems to mean "Vegetable Vision." That was one of the ironic poems. The irony, as near as I could make out, consisted in leaving both the vegetables and the vision off the stage. Then came an intermission, which was also one of the successes of the evening. The lighting, by the way, was very fine indeed. It was a great, open stage à la Duncan, and the light combinations were beautiful, for which Vivian du Mas is given credit.

After the intermission they pulled up the curtain and then threw with a stereopticon on the big draperies of the stage something which I was in hopes would turn out to be an animated cartoon. I am very fond of them. It was a cartoon indeed, but, alas! quite unanimated. Somebody told me Mme. de Saint-Point made these mys-

I SEE THAT—

Here is another educational milestone.

Lila Robeson sang Fricka and Waltraute at a Metropolitan Opera Company performance in Philadelphia.

Matilda Locis is "California's Little Wonder Pianist."

Alfred Hertz has become an American citizen.

Opera will be given at the Teatro Adriano, Rome, from May 1 to June 10.

New and important Russian works were presented at a Petrograd concert.

The MacLennans believe managers should make a stand for opera in English.

Herman Sandby declares brilliancy is due to the individual cello artist.

Los Angeles probably will not bid for N. F. M. C. convention in 1919.

The Lafont Stradivarius has been sold.

James Goddard was recognized through MUSICAL COURIER picture.

New York Arion Society is to present Van der Stucken's "Our Glorious Land."

Mme. Matzenauer declares America seems to be overrun with what she terms the "vaudeville voice."

Artur Bodanzky is to conduct for the Society of American Singers.

Paul Althouse sings four leading roles with the Metropolitan this week.

Werrenrath and the New York Philharmonic will assist at the Cecilia Society concert, April 17, under Victor Harris' direction.

Melville Ellis is dead.

There is one more week of the opera season at the Metropolitan.

National Art Club offers reward for patriotic creations.

Constantin Nicolay's New York recital program included Greek folksongs.

Marcella Craft sang at the Easter Sunday sunrise services on Mt. Rubidoux.

Tulsa, Okla., is proud to state that every concert given there this season has been a financial success.

Wichita will hold its third annual music festival in May.

Mischa Elman declares he prefers to live in America.

David Bispham is to be toastmaster at the annual banquet of the Musicians' Club.

Katharine Goodson has added Java to the list of those countries which acclaim her art.

Alfred Hertz brought the San Francisco Symphony Orchestra's season to a triumphant close.

The New York Oratorio Society gave Bach's "St. Matthew Passion" under Louis Koemmenich's direction.

The Dvorsky controversy still continues.

Guy Maier and Kemp Stillings were the soloists at the annual concert of the Boston MacDowell Club.

Boston Symphony Orchestra gave the first public performance of Clapp's symphony in E flat major.

Anderson, S. C., recently enjoyed a music festival.

The Concert Direction Hugo Boucek has entered the managerial field.

Ivor Novello's "Keep the Home Fires Burning" has been translated into six different languages.

Charles Hackett is booked for opera in Paris, Colon, Buenos Aires, Milan and Rome.

Frank La Forge is to conduct a summer course in coaching and piano.

Nikolai Sokoloff has purchased the private orchestral library of Leopold Stokowski.

H. R. F.

teriously geometric things herself, as well as writing the poems and doing all the dancing. A busy woman!

Just as I was beginning to be disappointed because the cartoons refused to animate, somebody started to read something from the orchestra pit. I craned my neck and discovered that it was Wallace Cox, who was reading an English translation of the poem that Mme. de Saint-Point was just going to dance. I was sorry that Wallace was not singing. He reads very well indeed, but he sings still better. Somebody turned off the cartoon and on the lights, and Mme. de Saint-Point did some very peculiar things on the stage. Then for the next hour or so she kept on doing other very peculiar things, though it must be admitted that "The Prize of Life," "Hymn to the Sun," "My Ancestors," "Poppies of Blood" and "War" all seemed to bear a closer relationship to one another, as exemplified by her arms, legs and body (she was considerate enough to wear a mask) than they actually do in the average mind.

The Evening Sun was standing next to me during one of the war dances, when Mme. de Saint-Point introduced a peculiar step in which she jumped from one foot to another, turning about completely in the air as she did so. "That movement," said the Evening Sun, "is entitled 'Throwing the Bull.'" He was quite right. After a few moments of earnest conversation we concluded that most of the "Metachorie" consisted of "throwing the bull."

Incidentally, there was an interlude when the curtain remained down, and the orchestra, which was mostly that of the late Russian Ballet, played Debussy's two lovely nocturnes, "Nuages" and "Fêtes," under the direction of Pierre Monteux, and played them better than I have heard any French music played in New York this winter.

Of course, we may be all wrong and Mme. de Saint-Point right. All the great innovators have met with skepticism, ridicule and abuse at first. But, alas! Mme. de S.-P. appears to lack that first essential, which we expect to find in and demand from any French woman who exhibits "Metachorie," or any other kind of "chorie," upon the stage—grace. In fact, the whole thing is ridiculous. It is the first time I have seen a Metropolitan audience drifting out steadily in little knots from 9.15 on.

I always enjoy an excursion into Grove's Dictionary. The other day I looked for "Hubert" and it said, "See Porporino." The only trouble is that Grove's Dictionary hasn't any article on Porporino.

BYRON HAGEL.

METROPOLITAN SEASON DRAWING TO A QUIET CLOSE

Annual Good Friday "Parsifal" Only Feature of Week—Geraldine Farrar
Combines Tosca and the National Anthem

"Lakmé," April 4

The second performance of "Lakmé" was given with the same cast as that of the first, on March 24. The uncertain moments of the first performance had disappeared and an exceptionally smooth performance was given. Marie Barrientos fits the role of Lakmé perfectly and sings it artistically and brilliantly. Giovanni Martinelli as Gerald was in good voice, and both in his acting and singing showed that he was at home in the role. Giuseppe de Luca, whose work is invariably on a high artistic plane, sang the role of Frederic effectively. Lenora Sparkes as Ellen, and Kathleen Howard as the Mistress Benson, did good work. Giorgio Polacco conducted excellently, and the work of the orchestra deserves a special word of commendation.

"Aida," April 5

The usual throng of listeners packed the standing room and all the seats in the Metropolitan Opera House last Thursday evening, when Verdi's best opera was given with a brilliant cast including Caruso, Muzio, Amato and Didur. Mme. Ober also participated in the performance and took the part of Amneris, but it cannot be said truthfully that her singing and acting formed a very impressive part of the evening's artistic doings. She looked more like a Wagnerian Amazon than like an Egyptian Princess, and her gestures and general style of diction and singing also suggested the atmosphere of the German operatic master.

Although Caruso was not in his best voice, his tone seeming to be slightly veiled, nevertheless he sang with his usual marvelously polished art and acted with the sincerity and passion which he knows so well how to put into dramatic roles of the larger caliber. Amato, almost entirely recovered from his recent indisposition, gave a splendid account of the part of Amonasro. His careful vocalism, his intense acting and his keen intelligence carried all before him. The Muzio portrayal of Aida was intelligent and convincing in makeup, conception and execution. Vocally and histrionically it was a thoroughly satisfactory and inspiring presentment.

Gennaro Papi, the conductor, wielded his baton with authority and effectiveness, bringing out all the poetical and all the overpowering climaxes in his score. He did not allow himself to be influenced by Caruso, who appeared to have notions of his own regarding the tempos and made it apparent to the auditors in the front rows by stamping his foot and making other signs at the conductor when he wished to be given full liberty in his timing of the high tones and in certain phrasings. The audience was tremendously enthusiastic, and called all the artists before the curtain repeatedly, although, if the strict truth must be told, the most decided applause of the evening went to Rosina Galli, the skilled, suggestive, and keenly intelligent terpsichorean artist, who did the sacred dance in the temple with a grace and poetry not shown here in that episode by any previous prima ballerina. One of the most enjoyable of the episodes was Marie Sundelius' singing of the music of the priests, which she did with a clear, well carrying voice, perfect in-

tonation and due appreciation to tone color. About 4,000 persons were in the audience.

"Parsifal," April 6, Afternoon

The regular Good Friday performance of "Parsifal" was presented with the following cast of principals: Clarence Whitehill, Amfortas; Basil Ruysdael, Titurel; Carl Braun, Gurnemanz; Jacques Urlus, Parsifal; Otto Goritz, Klingsor, and Margarete Matzenauer, Kundry. Conductor, Artur Bodanzky.

The performance was an excellent one and listened to with respectful silence by a capacity audience, which arrived on time and remained to the end, notwithstanding the unusual length of the performance. Special features were the singing of Margarete Matzenauer as Kundry and Clarence Whitehill as Amfortas.

"Tosca," April 6, Evening

"Tosca," with Farrar, Scotti and Martinelli in the leading roles, supported by the usual cast, was the opera given on Good Friday in the evening. Polacco conducted. As the season draws to a close, each performance is packed to standing room. Miss Farrar took the B flat in "Vissi d'arte" with apparent ease, something that has not been a regular feature of her work this season. Martinelli was in excellent voice. His aria in the last act drew great applause. All three artists were forced to respond to numerous curtain calls.

Another patriotic demonstration took place before the third act, when Miss Farrar appeared on the stage with the stars and stripes and sang "The Star-Spangled Banner," which had to be repeated twice, the audience joining in the chorus the last time.

"Rigoletto," April 7, Afternoon

The usual Caruso audience, filling the house to capacity, witnessed a presentation of "Rigoletto." Giuseppe de Luca in the title role did brilliant work, as did also Maria Barrientos (Gilda), and Caruso (the Duke). Andres de Seguro in the role of Sparafucile; indeed, taken as a whole, an exceptionally satisfactory performance was given. Polacco was at the conductor's desk and under his direction the orchestra did good work.

"Die Meistersinger," April 7, Evening

The "Meistersinger" was given on this evening before an audience which filled the house to its capacity. Among the principals in the cast were Johanna Gadske as Eva, Kathleen Howard as Magdalene, Johannes Sembach as Walther von Stolzing, Hermann Weil as Hans Sachs, Otto Goritz as Beckmesser, Carl Braun as Pogner and Albert Reiss as David. Artur Bodanzky conducted. No better performance of Wagner's masterpiece has been given this winter.

Sunday Evening Concert, April 8

The Sunday evening concert was devoted to a performance of Gounod's oratorio, "Mors e Vita." See special account on page 5 of this issue.

Joseph Malkin Scores as Boston Symphony Soloist

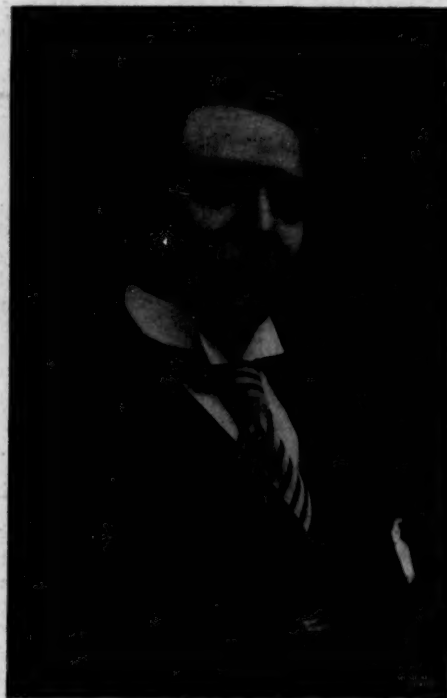
Joseph Malkin, the successful cellist, appeared as soloist with the Boston Symphony Orchestra, Dr. Karl Muck, conductor, in Boston, on March 2. That Mr. Malkin created a favorable impression, as usual, in his playing of the Dvorák concerto in B minor is shown by the appended critiques:

Mr. Malkin played with admirable art. His pure intonation, his exceptional virtuosity and expressive singing of melodic passages, commended him highly to the audience.—Boston Post.

Mr. Malkin, an accomplished virtuoso, gave a skillful performance of Dvorák's formidable concerto.—Boston Herald.

Mr. Malkin's splendid violoncello playing made an equally effective ending. The movement began in the old fashioned mode of causing the orchestra to announce the themes of the exposition before the violoncello is allowed to enter, giving a good chance for the soloist to get nervous. But that is something which Mr. Malkin is too thorough for, and he played in a perfect manner.

The adagio seemed much better. It had some very pleasing duet work between flute and violoncello, and also . . . There were some fine contrasts of melancholy and frenzy, which Mr.



JOSEPH MALKIN.

Malkin gave with great power, and his rich and sympathetic tone was displayed in the effective monologue in this movement.

The finale began with a march-like effect, but the composer marched straight into a melancholy mood, as Czechs often do. Again much reiteration and the skill of the composer in juggling with figures was once more in the foreground, another soliloquy upon the violoncello finely played by Mr. Malkin, and then, suddenly, a dissonant ending, as if the composer were determined that nobody should prevent him from being unhappy. Not the greatest work in the world, but Mr. Malkin carried it to success. Although the concert was over almost everybody stayed long enough to testify by applauding and recalls that they appreciated Mr. Malkin and his splendid cello playing.—Boston Daily Advertiser.

Joseph Malkin was soloist in Dvorák's concerto in B minor for cello. He has a style of reassuring authority, of dignity, breadth. No solo cello playing in Symphony Hall is recalled as pleasurable as his in the song of the slow movements.—Boston Globe.

Mr. Malkin's playing was another notable feature fully warranting the enthusiastic applause of the audience. Incidentally the Dvorák number was a welcome relief from the sameness of all that had gone before.—Boston Traveler.

Mr. Malkin fulfilled his own understanding of the concerto, when he kept his tone a fine, bright strand in the web of the music. He fulfilled Dvorák's purpose also when he made it the penetrating voice of the Czech's longing and the Czech's memories.—Boston Evening Transcript.

The second part of the program was occupied by the Dvorák concerto in B minor for cello, a long work, brilliant in spots, admirably performed by Joseph Malkin.—Boston American.

A Misstatement About Mme. Carreño

Teresa Carreño, noticing the statement in the "I See That" column of the MUSICAL COURIER, issue of April 5, to the effect that "Carreño and Saenger have been added to the Chicago Musical College faculty," asked the MUSICAL COURIER to make it clear that this is a misstatement, inasmuch as she is in no way a member of the faculty of that institution. She will be, as already announced in the MUSICAL COURIER, one of the guest teachers for the special summer course of the college the coming summer and will be associated with the work of the institution for a period of five weeks only. The same of course is true of Mr. Saenger.

Tilly Koenen's Prospects for the Coming Season

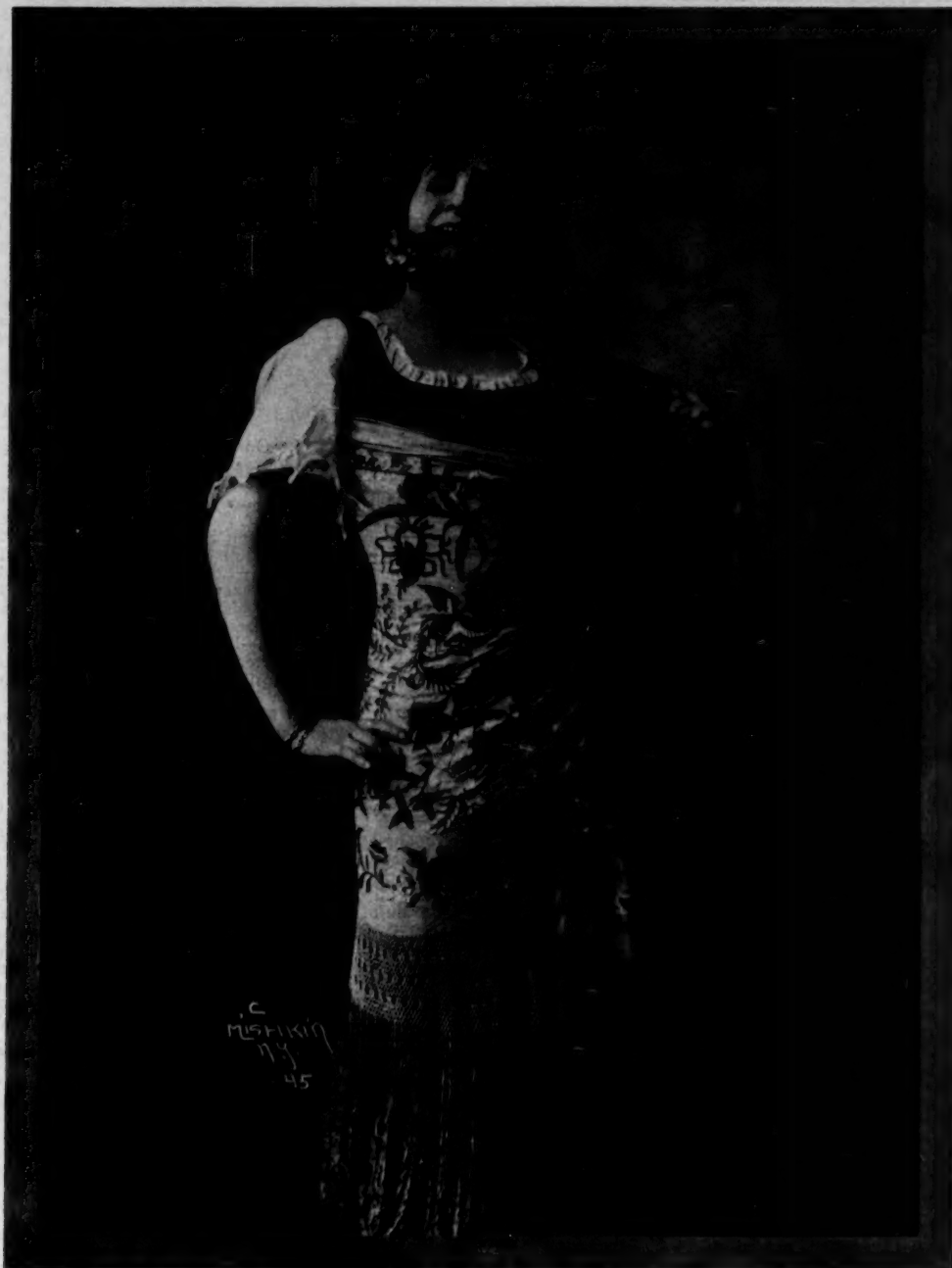
Tilly Koenen, whose appearances in New York and this country generally have aroused so much enthusiasm will make an extensive tour of the United States next year, under the management of Harry Culbertson. Many dates have already been secured, and others are pending. Miss Koenen has delighted all hearts with her simple and appealing renditions of Katharina van Rennes' children songs, as well as the interpretation of songs and Lieder. Her repertoire includes songs in all the languages employed by vocalists and she has not yet exploited half the resources of her varied and extensive repertoire.

ADELAIDE

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FISCHER



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CLAUDIA MUZIO, OF THE METROPOLITAN OPERA COMPANY.

This is not a picture of Miss Muzio in the role of Carmen, for she has never sung that role, though she has it in preparation and undoubtedly will be called upon later to add it to the many splendid characterizations of her repertoire. The photograph shows Miss Muzio wearing a splendid shawl of Spanish workmanship, presented to her by Maria Gay during a successful season, 1915, at the Teatro Nacional, Havana, Cuba, where both artists were playing with the Bracale Opera Company. If Miss Muzio sings the role of Carmen as well as she looks in it (and one is sure that she does) her appearance in the part at the Metropolitan will be most welcome.

The Lafont Stradivarius Sold

The Stradivarius known as the Lafont has just been sold by the old violin department, which is in charge of Rudolph Wurlitzer, of the Wurlitzer New York house, the price paid by the purchaser being \$10,000. The violin dates from 1699 and belongs to the so called Amatis period. Its workmanship is of unusual beauty and its lustrous varnish in splendid condition, making it one of the most beautiful specimens of that period. Besides the usual Stradivarius label there is a separate label on which appears "Choisi par Lafont for one of his best pupils." This Lafont was the celebrated Charles Philippe of that name, who was born at Paris in 1781 and died in the south of France in 1839. He was at one time violinist to the Emperor of Russia and later to Louis XVIII of France.

Victoria Boshko on Tour With Ysaye

Victoria Boshko, pianist, is on tour with Ysaye in the Middle West. During this tour, which will last about a

fortnight, concerts will be given in Cincinnati, Kansas City and Lindsborg, Kan. Miss Boshko at these concerts plays solos, as well as sonatas with Ysaye.

Yvonne de Tréville Under Voedisch Management Next Season

Yvonne de Tréville, the celebrated coloratura soprano, has been engaged by Alma Voedisch to head the group of artists under the Voedisch management, next season. The offices of this management have been transferred from Chicago to New York and will operate in future from the Metropolitan Opera House Building, 1425 Broadway.

DANIEL MAYER PRESENTS

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PUPIL wants piano instructor for summer. I would like to study this summer at Asbury Park or Ocean Grove with some well known pianist who intends to spend the

summer at one of those places. Address: "Piano Pupil," care of MUSICAL COURIER, 437 Fifth Avenue, New York City.

WANTED—Accompanist, man or woman, who will accompany first class violinist daily, every afternoon, for the pleasure of the work. Must be able to play everything including sonatas. To go on concert tour together next fall. Address, "A. P.," care of MUSICAL COURIER, 437 Fifth Avenue, N. Y.

WANTED—Conductor of international reputation wishes to join summer colony with first class vocal instructor as operatic and concert coach. Address "E. Y.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED for a well-known school of music in Canada. A good piano teacher and soloist who is able to fill a position at the head of the piano department. A

musician of ability and importance is desired. Address: "J. R. R.," care of MUSICAL COURIER, 437 Fifth Ave., N. Y.

MUSICAL DIRECTOR, now employed by a Southern College, desires change in position for coming season. Both European and American references as lecturer, teacher, composer, organizer. Available after June 1. Address "Musical Director," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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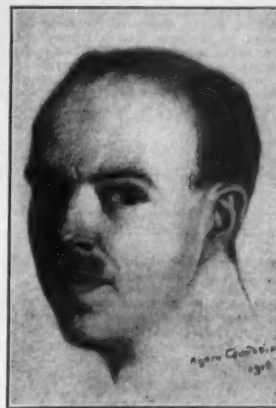
Aeolian Hall, Wednesday Afternoon April 18, 1917

The program includes: Franck sonata in A major, E. Deru and G. Dethier; Bach concerto for two violins, E. Ysaye and E. Deru; Vivaldi concerto for three violins, E. and G. Ysaye and E. Deru.

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RALPH LAWTON Pianist

Tuesday
Afternoon

April 17th
1917

at three
o'clock

PROGRAM

- | | |
|--|-------------|
| Organ Toccata and Fugue, D minor | Bach |
| (Arranged for piano by Ferruccio Busoni) | |
| Intermezzo, op. 116, No. 6 | Brahms |
| Gavotte and Musette | D'Albert |
| Sonata, B minor | Liszt |
| Reflets dans l'eau | Debussy |
| Le Vent | Alkan |
| Etude | Bortkiewicz |
| Poeme Satanique | Scriabine |
| Sonata, B minor | Chopin |

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ACROSS THE COUNTRY

Bellingham, Wash.—On March 30, the Bellingham (Wash.) Symphony Orchestra, Mme. Davenport Engberg, conductor, gave its third concert of the season with Albert Spalding, the well known violinist, as soloist. The appreciation of the audience was expressed in tumultuous applause after each of Mr. Spalding's numbers. He was obliged to give many encores. The work of the orchestra was splendid. The next concert of the Bellingham Symphony Orchestra will occur on April 22.

Boston, Mass.—(See letter on another page of this issue.)

Chattanooga, Tenn.—Mischa Elman, who gave a recital here recently, was so pleased with the city and his reception that he extended his visit. He was extensively interviewed in all the local newspapers and professed his preference for America as his home.

Chicago, Ill.—(See letter on another page of this issue.)

Cincinnati, Ohio.—(See letter on another page of this issue.)

Elgin, Ill.—The violin pupils of Harry Eduard Miller gave a concert at the Congregational Church recently. The opening number was a stirring chorus of "The Star Spangled Banner," in which fifty violin pupils participated. Since his return from New York to his native city, Mr. Miller has established himself as one of

the leading violin teachers of the Middle West. He has made a number of concert appearances in that territory, playing Leo Ornstein's three violin impressions, "Natascha," "Sonja" and "Olga."

Erie, Pa.—The Artists' Course has already presented Eddy Brown, Teresa Carreno, Helen Stanley and the Flonzaley Quartet. Alma Gluck, Paul Althouse and John McCormack appear this month.—The Community Chorus of this city gave an excellent rendition of Coleridge Taylor's "Kubla Kahn," which was greatly enjoyed by all.—The soloists for the May Festival will be artists of the Metropolitan Opera Company. The event is being looked forward to with much interest.—Other musical events of interest to be given here include recitals by Arthur Shattuck, pianist; Herman Sandby, cellist, and Heinrich Meyn, baritone.

Grand Rapids, Mich.—The last of the St. Cecilia Morning Musicals, given on March 29, was a most brilliant success, the soloist being Antonio Sala, cellist, with Ottokar Malek as accompanist. Mr. Sala played skillfully and was heartily applauded by the large audience.—On April 17 the St. Cecilia Chorus, with Kathleen Hart Bibb, soprano, of Minneapolis, Minn., as soloist, will give a concert. This promises to be "the" event of this year's musical activities here.

Hartford, Conn.—On March 26 the Boston Symphony Orchestra gave its third and last concert of the present season. The program, which was made up entirely of Wagner compositions, was well rendered and was received with enthusiasm. Because of Dr. Muck's illness the orchestra was led by Ernst Schmidt, assistant conductor.—Elsie Teal gave a piano recital on March 28, presenting a program of works by Beethoven, Brahms, Schumann, Schubert, Ravel, Chopin and Liszt. Miss Teal is a pupil of Julius Hartt.—The Treble Clef Club, of this city, Edward F. Laubin, director, gave the second concert of its first season, on April 2, with Arthur Middleton, baritone, as soloist. The club gave evidence of much progress, for which credit must be given to the excellent and capable directing of Mr. Laubin. Mr. Middleton's splendid voice and superb art were a joy to his hearers and he was applauded with great enthusiasm.

Kalamazoo, Mich.—Before an audience of 2,500 people, the Kalamazoo Choral Union presented Amelita Galli-Curci in a song recital, with Manuel Berenguer, flutist, and Homer Samuels, pianist, as assisting artists. The Choral Union is meeting with great success, and is largely instrumental in arousing the musical spirit of Kalamazoo residents. Under the same auspices Fritz Kreisler appeared recently before a crowded house.—Events for May include appearances of the Minneapolis Symphony Orchestra, Emil Oberhoffer, director, with Frances Ingram as soloist; the children's chorus and orchestra, under Emil Oberhoffer, with Beulah Hootman assisting; and the Kalamazoo Choral Union, Harper C. Maybee, conductor. A chorus of 300 voices will be heard on the last mentioned occasion.

Kansas City, Mo.—The Boston-National Grand Opera Company presented a series of four operas here. The first evening's performance was "Aida," and it was given with a notably brilliant cast. The second performance was "Faust," the third "Iris," and "Tosca" closed the series. All were splendidly performed and greatly appreciated by the audiences.

Louisville, Ky.—The Louisville Quintet Club closed its regular season on April 3, before an audience which completely filled the Woman's Club. The interesting program was received with enthusiasm.—The first concert of the Louisville Conservatory Orchestra was given early last month with Karl Schmidt as conductor, Grace Huber, pianist, and Martha M. Richards, soprano, appeared as soloists.—Jan Chaiusso, the Dutch pianist, was heard in recital here under the auspices of the Wednesday Morning Musical Club, of which Mrs. William Davenport is president.—Alma Gluck, who appeared in the Fine Arts Series, managed by Ona B. Talbot, attracted the largest audience that has attended any musical event this season, and was received with enthusiasm. The last concert of this series will be given by the Russian Symphony Orchestra on April 26.

Los Angeles, Cal.—(See letter on another page of this issue.)

Medicine Hat, Alberta, Canada.—On April 2 an informal musicale was given by the pupils of Theodor Fossum, pianist and teacher, at his studio. The program was very interesting and showed to advantage the excellent training which Mr. Fossum's pupils receive. Those who participated in the program were Grace Cousins, George Tinney, Elizabeth McAffer, Olive Nichol, Eva Fefferman, Inez Mackay, Elizabeth Allen, Elsie Richardson, Annie Wagstaff, Ina Wright, Helen Simpson and Reidar Torjussen.

Miami, Fla.—The musical program given on April 1 at the Trinity M. E. Church was very attractive and drew a large audience. Those who took part in the program were Professor Anton Koerner, Mrs. John Gramlin, Mrs. Frederick Hudson, and Mrs. E. B. Romfi.—Leon Rice, tenor, gave two programs here recently. The first recital consisted of songs written by foreign composers, and the second embraced compositions by American composers.—The pupils of Mrs. Harry Fitzpatrick recently gave an interesting recital.—Atherton Furlong, who is a vocal instructor in Toronto, Canada, gave a number of his vocal compositions at the musicale of Ernest Philpitt. Later in the week he addressed the Woman's Club on the "Triology of Taste, Sound and Light."

Milwaukee, Wis.—Marcella Craft, the well known so-

prano, was the soloist at the second concert of the Arion Musical Club. She sang sixteen numbers, in every one of which she displayed the sweetness, range and power of her voice and splendid interpretative ability.

Minneapolis, Minn.—(See letter on another page of this issue.)

Montgomery, Ala.—The Russian Symphony Orchestra, with Lada, will appear here under the auspices of the Music Study Club on April 16.—The Montgomery Music Club and the Treble Clef Club furnished special music for the Alabama Educational Association in session last week. The soloists who participated in the programs were Mrs. F. C. Hurley, Pauline Lewy, Mr. and Mrs. C. Guy Smith, Margaret Ryan, and Mary Lansing. The topics discussed at the April 6 session were "The Orchestra and Its Development in the School," by Leta Kitts, supervisor of music in Birmingham; "Community Singing Developed by a White Christmas," by Anna Creagh, supervisor of music in Selma; and "An Old Fashioned Experience Meeting in Regard to New Fashioned Singing Schools and Their Methods," concerning which there was a general discussion.

Mt. Vernon, N. Y.—On March 29 an interesting organ recital was given by Ada Keigwin, assisted by Clara Nadeau Beaudry, contralto, at the First Church of Christ, Scientist.

Nashville, Tenn.—The Ward Belmont Conservatory of Music presented Vernon Kiger, pupil of Estelle Roy Schmitz, in a piano recital, on April 4. He reflected credit on his training.—Ernest Schelling captivated a large audience by the excellence of his work. He made many friends and his return is being looked forward to with much interest.

New Bedford, Mass.—Hayrah Hubbard and Claude Gotthelf gave a very interesting operatic performance on "Madam Butterfly," recently closing a series of three given during the winter.—On March 20 the Boston Symphony Orchestra, Dr. Carl Muck, conductor, was heard with Mme. Szumowska as soloist. There was a large house and much enthusiasm.—During the Lenten season Edgar A. Barrell, the organist of the Grace Church, has been giving a series of organ recitals.—On April 1 Allen Swan gave an interesting organ recital at the Unitarian Church.—On three successive Saturday afternoons recitals were given for the benefit of the Animal Rescue League at the homes of Addie R. Covell, Elizabeth K. Howland, and at the studio of Beryl Smith, all of them by local singers and pianists. The program of the first was furnished by Minerva Komen, Agnes G. Hoye and Julia B. Kroeber. The second was given by Elma Igelmann and Rose Delano. The third program brought to light as ensemble players, Edna Stoessel and Beryl Smith, piano and violin; with the assistance of Juliette Normandin, soprano.—Among the recitals which are being looked forward to with

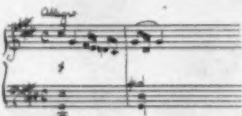
A NEW VIOLA CONCERTO

The viola concerto which was given its first public hearing recently in Los Angeles by Rudolph Kopp and the Symphony Orchestra is a work that should be of real interest to every viola soloist. There is little enough viola literature in large form, and the appearance of a new concerto for this instrument, one that is not a transposition from a violin work but was written especially for the viola, and is calculated to offer the player every opportunity to display his own technic as well as the beauty of this most beautiful of instruments, should arouse more than passing interest.

The following notice of the work is taken from the program of the Los Angeles Symphony Orchestra:

Time has repeatedly proved that sincerity, real musical worth, and true feeling must be the foundation of any work, even a concerto. Brilliant technic, flashing virtuosity, will not cause such a composition to endure unless at the foundation of the superstructure exists thematic material, original, and capable of coherent development, together with that truth and order that is universally recognized as the essential of art. Over this foundation the solo instrument may weave a fabric of various design and color, often adorning the theme and again consisting of the very essence. New aspects should continually be presented; fresh developments tending to shed light on the original subject matter, and showing the possibilities existing within the primal idea. If indeed this idea be poor or incapable of development then the entire structure topples to its ruin. If the thematic material itself be lacking in true and worthy emotion then the whole becomes only a technical exercise carried out with more or less skill, according to the ability of the composer.

An emotion of courage, of strength that is triumphant in the face of all obstacles, is the dominant note of the concerto. Beginning with determination, it ends with triumph. The orchestral introduction presents fragments of the theme given out by the brass and wood, and rhythms later used in accompanying the solo instrument. The latter takes up the theme proper.



This stern presentation is followed by one in a softer mood; flute and solo instrument alternating. On these two themes the movement is constructed, being in the form of a free fantasia. A transition passage constructed from the foregoing thematic material leads to the adagio in 3-4 tempo. The viola plays the first theme



above an accompaniment of strings. The middle section in C minor begins with a theme in eighth notes leading to a development of the principal idea. The mood becomes more threatening, the original theme sounding as a counterpoint to the solo, until a sudden turn brings back the adagio. The English horn here plays a counter melody adding still more to the calm of the mood. Even sudden harmonic changes fail to break the current of C major that flows steadily



on through the coda. The calm of strength, the calm that rests assured of ultimate victory.

In the last movement the triumphant essence within the theme is announced by the solo.

At last the minor is broken and the theme stands forth, martial in character. Constantly repeated against an accompaniment of strings and wood it leads at last to an organ point on B followed by the secondary theme.

A long crescendo leads from this moment of lyric beauty to the final presentation of the theme by full orchestra. A cadenza for viola is followed by a close (allegro molto) for full orchestra.

The concerto was composed during the summer of 1916 and dedicated to Rudolph G. Kopp.

The score of this concerto may be had by applying to the composer, Albert J. Adams, in care of Frank Patterson, Pacific Coast representative of the MUSICAL COURIER, Blanchard Hall, Los Angeles.

Mr. Adams studied for two and a half years with Paul Juon in Berlin. He was born in Denver, being the son of Charles Partridge Adams, the noted landscape artist, and studied there with Horace Trueman.

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great interest are those of Jeska Swartz-Morse, contralto; Amelita Galli-Curci, and another by Eugen Ysaye, the violinist.

Philadelphia, Pa.—(See letter on another page of this issue.)

Portland, Ore.—(See letter on another page of this issue.)

Riverside, Cal.—March 9, the third of the recitals at the Mission Inn took place, the artist of the evening being Axel Simonsen, cellist, of Los Angeles. Mr. Simonsen's interpretations reveal freshness of spirit, spontaneity, and a rare delicacy and charm. Tuesday evening, March 13, the Tuesday Musical Club presented Albert Spalding and Andre Benoist. Round after round of applause followed each of Mr. Spalding's groups of violin solos, and he was compelled to respond with several encores. Melba appeared here recently, assisted by Axel Simonsen, with Ruby Gray and Archibald Sessions at the piano. Mr. Simonsen gave a beautiful reading of the Saint-Saëns concerto in E minor. March 23, Rudolf Ganz rendered a program in the Loring Theater. Mr. Ganz was given a hearty reception by all those who were present. Several of Mr. Ganz' pupils helped to make the artist's visit a memorable one. On Easter Sunday a service was given at sunrise on Mt. Rubidoux. Marcella Craft was the soloist and a chorus of 200 voices assisted her. She sang splendidly, as is her wont, and the work of the chorus was effective.

Rochester, N. Y.—James E. Furlong, local manager, announces his course of concerts for next season, which will include three appearances of the New York Symphony Orchestra, Walter Damrosch, conductor, with Percy Grainger as soloist at the first concert; Mischa Elman at the second, and a leading contralto of the Metropolitan Opera Company at the third. Another of the concerts will be a novelty. The program will consist of grand opera selections, solos, duos, trios and quartets, in which well known artists will take part. Another concert will bring Fritz Kreisler, and still another Amelia Galli-Curci, the coloratura soprano who created such a sensation with the Chicago Opera Association.

Sacramento, Cal.—The 412th recital of the Saturday Club took place on March 31. Those who took part in the program were Marion Johnson, Ardell Folger, Isabelle Arndt, Florence Hood, Ethel Sleeper, Mrs. L. G. Warren, Mrs. L. W. Ripley, Florence Linthicum and Mrs. Edward Pease.

Selma, Ala.—A Choral Club was recently organized here under the direction of Professor Edward G. Powell. It is working for an early recital, at which time the oratorio of "St. Paul" will be given. The Choral Club numbers among its members many business and professional men and women, and it is doing much to stimulate a community interest in good music.

The Selma Music Study Club is branching out along educational lines by cooperating with the music committee of the Alabama State Federation of Women's Clubs in giving exchange artists' concerts. Rosa Franz Harper, soprano, and Mrs. Leonard McEvoy, pianist, were the Selma artists who appeared recently before the Music Study Club of Birmingham. Rose Fabian, violinist, and Edgell Adams, pianist, both of Birmingham, played before the Selma Club in an "exchange" concert. The annual "Education Day" meeting of the Music Study Club was held on March 28. Those participating in the music program were Rose Franz Harper, Mrs. John Creagh, Mrs. W. C. Ward, Bell Benish, Mrs. August Rothschild and Annelu Burns.

The Music Study Club has undertaken the fostering of a junior Music League. Since the public schools have been awarding credits for work done in music a greater interest is being aroused among the pupils. The Russian Symphony Orchestra will give a concert here on April 17.

St. Louis, Mo.—Katherine McCausland gave another of her interesting Monday morning musicales, presenting Eleanor Winogradoff, pianist, and Lambert Murphy, tenor. Both artists were given a cordial welcome. Mr. Murphy, who is well known here, strengthened the excellent impression already made by his splendid work.

The Boston-National Grand Opera Company gave three performances here this week, presenting "Tosca," "La Bohème," and "Aida." An interesting program was presented recently by Hugo Hagen, a St. Louis pianist, at the Wednesday Club Auditorium. The Beethoven Conservatory gave a pupils' recital, presenting a varied and interesting program. Sascha Jacobinoff, the young violinist, was the soloist recently at a "Pop" concert of the St. Louis Symphony Orchestra, meeting with his usual splendid success.

Tulsa, Okla.—Under the auspices of the Apollo Club, Mischa Elma gave a recital here for the first time on March 27. He played before a large and appreciative audience, winning the admiration of all for his excellent work. This city is proud of the fact that every concert given here this season has been a financial success. The following artists have appeared this season: Lucien Muratore, Louise Homer, Geraldine Farrar, Marie Rapold, Fritz Kreisler, Reinald Werrenrath, Alma Gluck, Moses Boguslawski, Lucy Gates, Mischa Elman and others. Recently under the initiative of Mrs. Ora Lightner Frost, a grand opera association was formed for the purpose of assuring the city of an annual season of grand opera. John Knowles Weaver has just concluded a series of organ recitals at the Henry Kendall College. Mr. Weaver in these recitals has afforded the public opportunity of hearing Bach, Mendelssohn, Guilman and other composers, whose works are far too rarely heard in this locality. On March 25 the choir of the First Presbyterian Church, Robert Boice Carson, director, with Lynette Kimmons at the organ, gave Dubois' "Last Seven Words of Christ." The coming concert of Amelita Galli-Curci is arousing much interest.

Wichita, Kan.—The last recital in the Forum All Star Series under the direction of Merle Armitage was given by Mischa Elman before an audience of 3,500

people. A program, unhackneyed throughout, served to renew his appeal and popularity with Wichita music lovers. At the close of the recital Mr. Armitage, the local manager, outlined his policy for next season, announcing the following artists: Amelita Galli-Curci, Ernestine Schumann-Reink, Josef Hofmann, Mabel Garrison, Sophie Braslau, Lambert Murphy and Reinald Werrenrath. Interest is centered in the third annual May Festival and contest which is to be held here May 7, 8, 9 and 10. The New York Symphony Orchestra, Walter Damrosch, conductor, with Efreim Zimbalist as soloist, will be heard. A Belgian children's relief program was given on Sunday, March 18. It was allowed on Sunday evidently because of the auspices and the cause; the caliber of the program would not warrant it. Good musical programs for no cause or under special auspices should not harm Wichita on Sunday any more than poor ones with the best excuse on earth. Hope Hardie, violinist, now touring Pennsylvania and some of the Eastern States, returns to Wichita in May for a rest and special study under Ralph Brokaw before beginning the summer Chautauqua season. The Wichita College of Music introduced their new members with a faculty recital. Mr. and Mrs. Fritschy, prominent in music managerial affairs in Kansas City, visited Merle Armitage. Mr. Fritschy is interested in the music outlook of Wichita and is directly interested in the Forum All Star Course here.

Wilmington, Del.—Under the auspices of the New Century Club, Constance Purdy, contralto, gave a recital here on March 20. Her program was made up of songs by Busch, W. A. Fisher, Kramer, Carpenter, Balakireff, Rebikoff, Medtner, Tchaikowsky, Gretchaninoff, Arensky, Rachmaninoff, Chausson, Debussy and Chaminade. Here, as everywhere Miss Purdy appears, her excellent work was greatly enjoyed and appreciated by all. She was accompanied excellently by Mabel Hammond. "The Sixty-sixth Psalm," an oratorio by Will M. S. Brown, of this city, was sung here recently with much success by a chorus and soloists made up of residents of this city. The soloists were Ida Murch Griffin, soprano; Mildred I. Mason, contralto; R. D. Eaton, tenor, and Herman C. Gossen, bass. The composer presided at the piano and Sarah Hudson White was the accompanist.

National Opera Club Performance, April 12

The gala event of the season of the National Opera Club of America (two thousand members) will take place in the grand ballroom of the Waldorf-Astoria, April 12. Excerpts from three acts of three popular grand operas will be presented. The casts have been chosen with great care, and rehearsed by three well known conductors. Jacques Coilli, of Covent Garden, Hammerstein's and the Chicago Opera Companies, has acted as stage director, and the chorus and orchestra have been selected from the Metropolitan Opera House, as well as the scenery and appointments. Claudia Muzio and other prominent singers at liberty for the evening have accepted seats in the boxes, as guests of honor. Men and women conspicuous in law, literature, church and club life have also secured places.

The program includes the overture from "William Tell," Carl Figue, conductor; the second act of "Lucia di Lammermoor" in Italian, with Mme. de Vere-Sapio and Genia d'Agarioff; Romualdo Sapio, conductor; the second act of "Carmen" in French, with Carrie Bridewell, Lucilla Brodsky, Lillian Taylor, George Mitchell, William Beck, Homer Burruss, Giuseppe Intertante, John Little, and Romualdo Sapio, conductor; the second act of "Aida" in Italian with Mme. de Vere-Sapio and Florence Mulford-Hunt, Carl Figue, conductor.

At the conclusion of the operatic program, dancing will follow. Among the officers of the club are Baroness von Klenner, president; Frances Alda, honorary vice-president; Clementine de Vere-Sapio, Mrs. John Kurrus, Bernice de Pasquale, Florence Mulford-Hunt and Minnie Tracy, vice-presidents; Mrs. J. Willis Smith, recording secretary; Mrs. Sydney I. Prescott, treasurer; Mrs. G. W. Dunn, corresponding secretary; Florence F. Jenkins, historian, and Kathryn D. Fendrich, assistant secretary. Mrs. J. W. Loeb is chairman of the reception committee, Mrs. Samuel Schiff chairman of decorations, and Eva Phipps chairman of the president's aide committee.

Mildred Langworthy's Activities in the South

One of the busiest musicians of the South is Mildred Langworthy, soprano, and teacher at the Atlanta Conservatory of Music and Cox College, Atlanta, Ga. Miss Langworthy arranged a delightful and interesting program by members of the Cox College faculty at the Chautauqua of the South, Macon, Ga., March 30. The musical programs presented in the three weeks of the Chautauqua are undoubtedly one of the biggest events of that kind ever held in the South. Among the artists appearing, might be mentioned the Russian Symphony Orchestra, George Hamlin, Anna Case, Frances Ingram and Arthur Middleton. On the program of March 30, Miss Langworthy rendered arias from "Lucia," Campbell-Tipton's "Spirit Flower," Nelson's "Mary of Argyle," Bemberg's "La Chanson des Baisers" and Mozart's "Il Re Pastore" aria. On Easter Sunday, Miss Langworthy sang "I Know That My Redeemer Liveth," from "The Messiah," at the First Methodist Episcopal Church, Atlanta, Ga. April 9, she presented for graduation at Cox College, Effie Lou Walker, coloratura soprano. Miss Walker's numbers included the aria "Ah, fors'è lui," from "Traviata," "Caro nome," from "Rigoletto," and the "Mignon" polonaise.



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First Concert, Sunday Afternoon, April 15,

at Three o'clock

CLASSICAL PROGRAM

Overture, "Egmont" Beethoven

Symphony, G minor Mozart

"Leonore" overture (No. 3) Beethoven

Concerto for cello and orchestra Haydn

Soloist: PABLO CASALS

Suite, "Céphale et Procris" Grieg

Second Concert, Friday Evening April 27,

at Eight-fifteen

ROMANTIC PROGRAM

First symphony, C minor, op. 68 Brahms

Concerto, A minor for piano and orchestra Schumann

Soloist: HAROLD BAUER

"Les Preludes," symphonic poem Liszt

Third Concert, Friday Evening, May 11,

at Eight-fifteen

RUSSIAN PROGRAM

Overture, "Russian and Ludmilla" Glinka

Suite, op. 43 Tchaikowsky

"The Sirens," symphonic poem Gliere

Second concerto, C minor, for piano and orchestra, Rachmaninoff

Soloist: OSSIP GABRILOWITSCH

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"Scherzade" Rimsky-Korsakoff

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...Violinist...

HOCHSTEIN IN "OPERA CONCERT."

David Hochstein, Margarete Matzenauer and Luca Botta were the soloists of last night's "opera concert" at the Metropolitan, the nineteenth of the season. Hochstein's playing of the Wieniawski concerto was enthusiastically received, and when he came to the "finale a la Zingara" his energetic bowing reaped a whirlwind of applause. His encores had to be many and were given with a delicacy which proved how thorough and reserved an artist this young violinist is. His later selections were the Chopin-Auer nocturne and the temperamental Bohemian dances of Sevcik.—*New York Evening Sun, Monday, March 26, 1917.*

Management: Music League of America, 1 West 34th Street
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GOTHAM GOSSIP

Patterson Studio Music—Halperson Opera Lecture—Capouilliez's Success—Ziegler Opera Artist—Warford Compositions Published—Brounoff in Demand—Mehan Pupil's Hit—Robyn-Riesenfeld Music

Goetzl-Gest Music—State Teachers—Port Society—Kriens' Wanamaker Concert—Christine Adler-Goerz—Tonkünstler Society Concert—Marinaro's Music—Zöe Cheshire Heard—A Rothwell Pupil

Patterson Studio Musicale

An interesting musicale was given at the Misses Patterson Home for Music and Art Students on Saturday afternoon, March 31. The program was rendered by piano pupils of Elizabeth Hoffman and voice pupils of Elizabeth Kelso Patterson. Ida Seesselberg, an advanced pupil of Miss Hoffman, played the "Isle of Dreams" (Torjassen) with style and finish. Mary Mascher, eight years old, rendered two selections, and has a bright musical future before her. Annah Hess, after singing a waltz song by Hoberg, sang "Irish Weather," just published, and sure to be a big success. Others who participated in the program were Frankie Holland, Charles Seesselberg and Agnes Waters.

Halperson Opera Lectures

It is difficult to decide which part is more interesting at the Maurice Halperson lectures, the lecture itself or the musical program. Mr. Halperson gave a most interesting and instructive talk on the life and works of Wagner, April 3, at the New York College of Music auditorium, 128 East Fifty-eighth street.

Oscar Spireescu accompanied the artists, and deserves special mention for his artistic work. Felice di Gregorio, baritone, sang "Evening Star" with splendid expression.

Marie von Essen, contralto, sang with full rich tones, and was heartily applauded. Louisa Wagner, soprano, possesses a wonderfully clear and resonant voice, and her

number was well received. Mischa Leon, tenor, sang an aria from the third act of "Lohengrin" with great dramatic power and was enthusiastically encored. The lecture, as usual, was well attended.

Capouilliez's Success

F. Reed Capouilliez was the bass soloist at the performance of "Elijah," given at the First M. E. Church, Westfield, N. J., April 1. This was a re-engagement, his first appearance at Christmas having been immensely successful. His singing of the bass arias, "It Is Enough," "I Have Labored in Vain," "For the Mountains Shall Depart," made a profound impression on the overflowing audience in this beautiful church. He has had various offers to leave his present position at Central Baptist Church, but he is so highly appreciated there, and is also personally happy in his relations with all concerned, that he will remain.

Ziegler Opera Artist

Ella Palow, eighteen years of age, a recent discovery of Mme. Ziegler, is probably the youngest American born and American trained singer who has appeared in grand opera. She will sing Hänsel with the Aborn Opera Company, Brooklyn. Her teacher says she has a mezzo-soprano voice of rich quality and good range.

Warford Compositions Published

Claude Warford's songs are rapidly making their way, the Carl Fischer Company having recently accepted the "Dream Song" (sung by Florence Anderson Otis at the Rubinstein Club) and two part songs. Of Mr. Warford's recent songs the following has been printed:

Claude Warford, the New York vocal teacher and tenor, has written a song in the voice that might become as popular as "I Hear You Calling Me," were John McCormack to sing it in his concerts. It is in ballad style and is one of those songs the natural and wholly spontaneous melodic flow of which insures it popular favor.

"Earth Is Enough" is a remarkable song for tenor, for it contains just the things that most tenor songs lack. It has both lyric and dramatic moments and in the hands of a singer who realizes them it has much power.

It is in "Pieta" that Mr. Warford is at his best. He has set a poem by Anne W. Young that offers him a fine chance for dramatic coloring and he has not been blind to it. A good deal of the music is in the manner of the recitative—the poem demands this—and is effectively handled.

Brounoff on Russian Music

Platon Brounoff's lecture-recital on "Russia in Story, Music and Song" is evidently in great demand. Mr. Brounoff having been heard five times in Philadelphia, then in

Newark, Paterson and Jersey City. At his April 1 recital he sang twenty-five Russian songs and played fifteen pieces. He also delivered his lectures on a number of occasions under the auspices of the Board of Education. His latest composition is the new "Russian Marseillaise," which he sang at the National Arts Club, when Ambassador Gerard spoke. Mr. Brounoff was compelled to sing this song three times, and also to render his "Nocturne" and "Torch-light Festival."

Mehan Pupil's Hit

Miss Lee, soprano pupil of John Dennis Mehan, recently made a great hit, appearing as soloist at an afternoon musicale of the Chaminade Club, Park Hill, Yonkers. The young woman, who makes a handsome stage appearance, plays the piano fluently and was the decided feature of the affair, which took place at the handsome home of Mrs. A. L. Babcock.

Robyn-Riesenfeld Music

Dr. Alfred G. Robyn played a solo on the great organ at the Rialto Theater as a portion of the regular program during the week of April 2. His solo, evidently improvised, had as its chief theme the "Magic Fire" music, and this, as well as the pleasant and tuneful melodies from his "The Yankee Consul," pleased the large audiences greatly. Another enjoyable feature was the playing of Vincent Bach, first trumpeter of the Rialto Orchestra, who gave Hoch's "Alpine Echoes." The motto of Hugo Riesenfeld, director of music at the Rialto, is evidently that expressive Americanism, "pep." An operatic quartet overture, "Spring," by Goldmark, were also important numbers played by the orchestra of thirty-five.

Goetzl-Gest Music

The incidental music to "The Wanderer," by Anselm Goetzl, the Manhattan Opera House is a feature of the performances. Immense audiences witness and applaud this Biblical play, but it is probably true that few people realize the importance of this Goetzl music. The music to the incidental dances, as well as the carefully subdued music accompanying the dialogue, is all extremely effective.

State Teachers' Affairs

The regular monthly meeting of the New York State Music Teachers' Association will take place April 17, at the Choralcello studio, 15 East Fortieth street. On the program will be piano solos by Dorothy Vix, and a paper on "Touch and Technique" by Wesley A. Weyman.

A dinner in honor of I. J. Paderewski and Margaret Wilson will be given by the New York State Music Teachers' Association, May 22, at the Hotel McAlpin. For tickets apply to G. Schirmer, Inc., or Charles H. Ditson & Co.

Port Society

The monthly concert of the New York Port Society, Eleventh avenue, is always enjoyed by the mariners who attend these affairs. On a recent program was a new song by Laura Sedgwick Collins. Some of the artists who have appeared, or who will appear at these concerts, are Kathryn Platt-Gunn, Ludmila Vojacek, James O. Boone, Charles A. Baker, Rafael Diaz, C. Judson House, Franklin Karples, Oscar Lungberg, Henry Gaines Hawn, Jerome Uhl, Alois Trnka, and the Philphonia Ladies' Quartet, under the direction of Adelaide Gescheid, composed of Violet Dalziel, Virginia Los Kamp, Maude Tweedy, Glesca Nichols, accompanied by Ethel Watson Usher.

Kriens' Wanamaker Concert

The Kriens Symphony Club gave the Easter Festival concert at the Wanamaker Auditorium, April 7, assisted by Mabel Empie, soprano; Kurt Dieterle, violinist, and J. Thurston Noe, organist. The orchestra played an overture by Boildieu, "Marche Heroique," the suite "In Holland," by Kriens, and Haydn's symphony in D major complete. Mabel Empie's enjoyable singing of songs by Fay Foster, Florence Turner Maley and Christiaan Kriens, and Kurt Dieterle's playing of the Wieniawski concerto, gave special pleasure to the large audience.

Christine Adler-Goerz

Christine Adler-Goerz, the well known contralto, formerly of Brooklyn, has removed to her handsome suburban residence, Tenafly, N. J. Her singing is well remembered by New Yorkers generally.

Tonkünstler Society Concert

Memorial Hall, Brooklyn, on April 4, had a good sized audience listening to the regular monthly program of the Tonkünstler Society, Richard Arnold, president. Works by August Walther (Brooklyn) and Edwin Grasse (New York), as well as some by modern Europeans, were performed. Walther's suite, "Hiawatha," was performed on two pianos by Edith Milligan King and Alexander Rihm; it is brilliant music and was well played. Grasse's second sonata, for piano and violin, deserves special mention; it is an "impressionistic" work, and was well played by the composer and Ada Zeller, pianist. His duo, which he gave with Edna Minor, is a beautiful work. Lorina Zeller has a powerful voice, well trained, with excellent diction, these qualities being especially evident in a group of songs by Hildach and Strauss. The next musicale is announced for April 18, at the Waldorf-Astoria, New York.

Marinaro's Music

John Marinaro, violinist and director of the five piece orchestra at Hotel Wallack, gives patrons of that popular hotel high class dinner and dance music. He and his men play con amore, with real musical feeling, humor entering very largely into all they do.

Zöe Cheshire Plays

On Sunday, April 1, a meeting was held at Genealogical Hall, New York, in recognition of the services of the late William J. Colville, the author and lecturer, whose life work was for the uplift of humanity. Upon this occasion Zöe Cheshire's harp solos and an address made by Henry

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Steigner added much to the general beauty of the meeting. Miss Cheshire is the daughter of the late John Cheshire, the well known English harpist and composer.

Studied at the Rothwell Studio

Mrs. Henry W. Metzger, whose recital at Delmonico's was noticed in this column last week, came all the way from Portland, Ore., for the special purpose of studying singing with Mrs. Walter H. Rothwell and coaching the songs, which she presented at her recital, with Mr. Rothwell. In the effective way in which Mrs. Metzger presented her program there was distinct evidence of the value which this tuition has been to her.

NEW YORK CONCERT ANNOUNCEMENTS

Woman's Orchestral Club, April 13

The Woman's Orchestral Club, Theodore Spiering, conductor, announces a program of more than usual interest for the evening of Friday, April 13, at 7 East Fifteenth street, New York. Mme. Niessen-Stone will be the assisting soloist, and among other numbers will sing an aria from Haydn's "Orfeo," with orchestra. The orchestra's special offering will be the prelude and allegro, by Sir Edward Elgar, for string quartet and string orchestra. Other numbers will be the Vivaldi concerto grosso in A minor, arranged for strings; "Molly on the Shore," by Percy Grainger, and the romanza in C by Sibelius.

Mozart and Arion Societies to Appear Jointly, April 15

The New York Mozart Society (Mrs. Noble McConnell, president) and the New York Arion Society (Dr. Louis Haupt, president) will form the mixed chorus which is to sing on Sunday evening, April 15, at the West End Presbyterian Church, 105th street and Amsterdam avenue, New York. John J. O'Leary, tenor, will be the soloist. This musical service will be under the direction of Carl Hahn, conductor of both these New York societies.

Mr. and Mrs. Huss, May Mukle, at Comedy Theater, April 16

Mr. and Mrs. Henry Holden Huss, assisted by May Mukle, cellist, will be heard at the Comedy Theater Monday afternoon, April 16. The program is to include interesting folksongs and a group of Mr. Huss' new songs. The pianist-composer will play several of his own new piano compositions, and with Miss Mukle two movements from his cello sonata in C major.

Laliberté to Give Lecture-Recital on Scriabin, April 17

Alfred Laliberté, the Scriabin specialist, will give a lecture-recital before the members of the Schola Cantorum on "Alexandre Scriabin, His Life and His Works," on Tuesday afternoon, April 17, in the gallery of the Museum of French Art, 599 Fifth avenue, New York.

Arbuckle Institute Choral Club, April 18

The Arbuckle Institute Choral Club of Brooklyn, Bruno Huhn, conductor, gives its final concert of the season on Wednesday evening, April 18. The soloists will be Nicola Thomas, violinist, and Pauline Curley, soprano.

Final Rubinstein Musicales, April 21

On Saturday afternoon, April 21, the New York Rubinstein Club, Mrs. William Rogers Chapman, president, will enjoy the sixth and final musicale of the season, which will take place in the Astor Gallery of the Waldorf-Astoria. The regular concert of this organization took place on Tuesday evening, April 10 (and a full report of it will appear in the next issue of the MUSICAL COURIER). On Tuesday evening, April 24, there will be a special concert given in the grand ballroom of the Waldorf-Astoria, under the auspices of and for the benefit of the New York Medical College and Hospital for Women. Excellent solo artists will assist the members of the Rubinstein Choral, who will provide the program. Tickets may be obtained at the door or from Mrs. W. G. Crump, 837 Madison avenue.

New York Arion Society, April 22

At the final concert of the season to be given by the New York Arion Society on the evening of April 22,

Frank Van der Stucken's American national anthem, "Our Glorious Land," will be produced. A chorus of 200 school children, provided by Frank Rix, will assist the male chorus in this number. Leo Ornstein, pianist, and Marie Louise Wagner, soprano, have been engaged as soloists, and members of the New York Philharmonic Orchestra also will take part. In addition to this work, Director Carl Hahn has arranged a program which includes the Schubert symphony in B minor, Brambach's "Nanie," Becker's "Hochamt im Walde" and a number of folksongs.

Kriens Symphony Club, April 28

Christiaan Kriens announces the annual concert of the Kriens Symphony Club, 100 players, Carnegie Hall, Saturday, April 28, when works by Mozart, Haydn, Meyerbeer and his own suite, "In Holland," will be performed by the orchestra. Soloists will be Annie Louise David, in a harp concerto by B. Margaret Hoberg, and Violet Kish, in Wieniawski's violin concerto.

Albert von Doenhoff's Piano Recital, April 22

Albert von Doenhoff will give a piano recital at Hunter College, New York, on Sunday afternoon, April 22, playing works by Bach, Brahms, Chopin, Ravel, Blanchett, Debussy, Cyril Scott, Dvorsky, Rachmaninoff, Schloezer and Paganini-Liszt.

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DONAHUE

Bogert Arranges Barnard Club Program for April 12

Norah Dunn, contralto; Charles A. Case, tenor; Max Olanoff, violinist, and Countess Inga Boye Ferretti, pianist, will give a musical program of unusual interest this evening (Thursday, April 12), at the Barnard Club, Carnegie Building, New York. Walter L. Bogert is chairman of the music committee for this organization.

Deru and the Ysayes, April 18

Edouard Deru, Belgian violinist, will be assisted at Aeolian Hall, on Wednesday afternoon, April 18, by Eugen Ysaye and his son, Gabriel Ysaye (through arrangement with R. E. Johnston). The interesting program will be found under Concert Announcements, page 25.

McCormack Gives Third Annual Atlantic City Concert

John McCormack gave his third annual concert at the Garden Pier Theater, Atlantic City, N. J., Palm Sunday evening, before a large and representative audience. Three hundred and fifty people found accommodation on the stage, and fifty were crowded into the orchestra pit. Among those who were content to occupy stage chairs were a governor of one of the Eastern States, the mayor of one of the leading cities in New Jersey, and the president of a large steel corporation.

Mr. McCormack was in splendid voice and his singing

aroused great enthusiasm. Quite remarkable were the demonstrations following his rendition of "The Soldier" and "The Trumpeter." He opened the program with "Una furtiva Lagrima," from Donizetti's "L'Elisir d'Amore," rendered in faultless style.

Donald McBeath, violinist, and Edwin Schneider, pianist, were the capable assisting artists.

Grace Thomas' Special Course for Teachers

Grace Thomas, the well known New York teacher and singer, announces that she will hold a special course for teachers during the summer months. Each year there have come to New York to study with Mrs. Thomas a number of Southern teachers and singers, and already the list of applicants for this summer course is so long that Mrs. Thomas has completed arrangements to spend a part of the summer in town at her studio, 102 West Ninety-third street, New York, in order to meet the many requests.

Her course as outlined will include tone placement, diction, stage deportment, art of interpretation, repertoire, program making and method of imparting knowledge to others. The latter should be most important to teachers,



GRACE THOMAS.

inasmuch as there are many singers who have excellent methods, but are unable to impart their knowledge to the young students. Mrs. Thomas believes (as every teacher should) that an instructor should be able to sing in order to demonstrate points to the pupils. Furthermore, she is honest in her criticism of the work of applicant pupils. If a young singer has a good voice, properly placed, she leaves it untouched and concentrates her efforts upon the interpretative work and repertoire. Very few are the teachers who do not find some fault with a really good voice in order to draw the pupils.

Some of the Thomas pupils who have recently appeared in public with instantaneous success are Elsa Wall, soprano (called a second Alma Gluck), who has just returned from a tour in Cuba and Porto Rico; Henrette Pfeffer, engaged for light opera in St. Louis; Margaret Powers, who has had an offer to sing in six Italian operas with a prominent company, beginning next fall, and Rose Diehe, whose singing at the Congregational Church of Jersey City has delighted so many people. There are scores of other successful pupils, but Mrs. Thomas prefers to show people what she can do for aspiring singers. She is a representative of the famous Marchesi Method of production.

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BOSTON APPLAUDS SYMPHONY BY CLAPP

Guy Maier and Kemp Stillings Assist MacDowell Club—Thibaud and Bauer Give Joint Recital—Second Pension Fund Concert—Laura Littlefield Sings at Final Concert Gaulois—Grace Bonner Williams and Raymond Havens in Waterbury—Musical by Albert Stoessel
Boston Artists at South Weymouth

The annual concert of the MacDowell Club, Georges Longy, conductor, took place on the evening of April 4 at Jordan Hall, with a capacity audience present. The program brought forth two novelties: Arthur Hinton's "Endymion," first suite, performed for the first time in Boston, and Jean Hure's prelude, "Anna-Marie," performed for the first time in America. In the latter, the orchestra was assisted by Mlle. Renée Longy, celesta, and Theodore Cella and Gertrude Gifford, harps. The soloists were Kemp Stillings, in Wieniawski's violin concerto, op. 22, No. 2; Guy Maier, in Rimsky-Korsakoff's piano concerto, op. 30, and Bernice Fisher Butler, soprano, in Micaela's aria from "Carmen."

Under the able direction of Mr. Longy, the orchestra performed in excellent fashion. There was cohesion and a proper regard for tempo and rhythm. The prelude by Hure was enjoyed especially. It has a freshness of substance and a virility of expression that is entertaining and, at times, distinctive. The solo passages by Mr. Smalley, cello, and Mr. Lenom, English horn, were features.

Miss Stillings was welcomed with enthusiasm in the Wieniawski concerto, a brilliant work, which she played superbly, with a full, warm tone. Mr. Maier gave a masterly reading of the Rimsky-Korsakoff concerto, likewise a fascinating work, which is not too familiar. His crisp technic, vivid fingering and mastery of tone color were remarkable. Mme. Butler, also, was effective in the "Carmen" aria, which lent a pleasant variety to the program.

Boston Symphony Concert

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its twentieth pair of concerts in Symphony Hall on the afternoon and evening of April 6 and 7, respectively. The program was as follows: Symphony in E flat major, Clapp; symphonic piece from "The Redemption," Franck; theme, variations and fugue for organ and orchestra, Chadwick. Julia Culp was the soloist.

Mr. Clapp is director of music at Dartmouth College, Hanover, N. H. His symphony, recently completed, was performed for the first time publicly. It is written for full orchestra. The music is interesting, where the writing is not cumbersome, and there are a number of fine pages, notably the concluding section of the second movement, which suggests a dirge. On the whole, the work is a vast improvement over the composer's earlier symphony, performed some three years ago. In the Chadwick number, John P. Marshall was at the organ. The piece was heard here first in 1909.

Bauer and Thibaud Give Joint Recital

Harold Bauer, pianist, and Jacques Thibaud, violinist, gave a joint recital on the afternoon of April 2 at Jordan Hall. The program included three sonatas, by Mozart,

Beethoven and César Franck. The audience was large and one of the most enthusiastic of the season. Its verdict was justifiable. The two artists, each eminent in his own right, were in perfect artistic accord and played with remarkable virtuosity. Mr. Bauer's performance was notable for its usual brilliance and intellectuality. Mr. Thibaud, too, was characteristic in the beauty of his tone, the elegance of his style and his emotional insight. Both artists were in the vein, and the eloquence of their concerted expression was almost unbelievable.

Second Pension Fund Concert

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its second concert in aid of the pension fund on the afternoon of April 1 at Symphony Hall. There was an immense audience, with many standing. The orchestra was assisted by the Radcliffe Choral Society and the Harvard University Glee Club, a combined chorus of two hundred voices. The program was as follows: Theme and variations for violin and organ, op. 150, Rheinberger (John P. Marshall and the entire violin section); motet, "I Wrestle and Pray," Bach (conducted by Dr. A. T. Davidson); prelude to "Tristan and Isolde," Wagner; "Song of Destiny," op. 54, Brahms; prelude to "Parsifal," Wagner; selections from "Siegfried" and "Götterdämmerung" (arranged by Richter); funeral music from "Götterdämmerung"; overture to "Tannhäuser." The concert was a splendid success, and the work of the chorus, which generously assisted, was enjoyed especially.

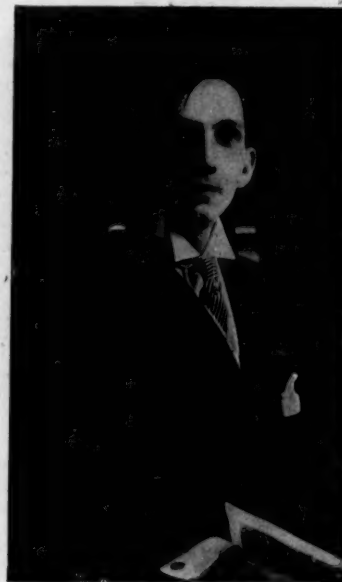
Laura Littlefield Sings at Last Concert Gaulois

The fourth and last of the Concerts Gaulois, given under the direction of Helene Slatoff-Portier in aid of the fund for French musicians, took place on, the afternoon of April 2 at Steinert Hall. Laura Littlefield, soprano, and the Boston Quartet of Ancient Instruments participated. The personnel of the latter is as follows: C. De Mailly, flute; A. Gietzen, viola d'amour; M. Belinski, viola de gambe, and C. W. Adams, harpsichord. The

Snow, piano, all well known Boston artists, gave an enjoyable concert on the evening of March 25 at Fogg's Opera House, South Weymouth. A large audience was present. V. H. STRICKLAND.

Cadman and Tsianina in the Northwest

Charles Wakefield Cadman and Tsianina Redfeather have just completed an extended and successful tour of the Northwest under the direction of Steers and Coman. In every instance they were greeted by very large audiences and much enthusiasm. At Seattle they appeared under the auspices of the Ladies' Music Club, which organization brings the best artists to the city. The Moore Theater held over 2,000 music lovers on March 10, and the receptions and social features during their engagement in the city were numerous. The same may be said for Tacoma,



CHARLES WAKEFIELD CADMAN.

Spokane, Salem, Ore., and Eugene, Ore. In every instance the reviews from the press were extravagant in their praise.

The princess and the American composer appeared at San Diego, Cal., under the direction of Gertrude Gilbert on Saturday, March 31, at the Exposition grounds. The occasion was known as "Tsianina Day," and the school children of the city welcomed the Indian prima donna in Southern California fashion. This was the last spring engagement of the two artists. Their fall engagements are numerous and are under the management of J. C. Wilcox, of Denver, and Haensel and Jones, of New York.

Mr. Cadman's new orchestra suite, "Thunderbird," given so successfully for the first time in America in January by the Los Angeles Symphony Orchestra, met with a similar reception March 6 in Kansas City, Mo., when the Kansas City Symphony Orchestra performed it twice.

The Times and Star of that city said: "Cadman's 'Thunderbird' proved more Indian than most of his other music. The orchestration grows in breadth and soundness with each hearing. It is not richly orchestrated, but it is colorful for all that."

The Kansas City Journal declared that "Cadman's interesting suite, comprising five selections from the incidental

"A new 'find' and a big one—a singer with a splendid voice and style, who sang with the spontaneity of Caruso at his best. Liszt would have wept for joy could he have heard him."

This is from the NEW YORK EVENING POST of March 16, 1917, and refers, of course, to

ARTHUR HACKETT

The Tenor

The Occasion—Performance of Liszt's "Faust" symphony by Boston Symphony Orchestra in Carnegie Hall, New York, Thursday, March 15, 1917.

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concert was devoted to music of the period of Marie Antoinette, and that unfortunate queen and her support of the arts were the subjects of an interesting introductory talk by Louis J. A. Mercier, of Harvard. The quartet presented an excellent ensemble, and its selections, with their old world flavor, were thoroughly enjoyed. Mme. Littlefield sang Rameau's "Le Rossignol Amoureux" and a group of songs by Garat, with harpsichord accompaniment. The latter were especially interesting by reason of the enlightening remarks of Mr. Mercier, who described Garat as the protégé of the queen, a leader of song and the arbiter of fashion. Mme. Littlefield gave great pleasure in this old music, which she sang simply and with rare intelligence.

Grace Bonner Williams and Raymond Havens

Grace Bonner Williams, soprano, and Raymond Havens, pianist, gave a joint recital on March 22 at Masonic Hall, Waterbury, Conn. Mrs. Williams sang three groups of songs, in French, German and English. Mr. Havens was heard in a Chopin group and pieces by Debussy, Alkan and Liszt. Both artists gave of their best and the concert was in every way a success. The audience was of good size and most enthusiastic.

Albert Stoessel Gives Musicales

Albert Stoessel, violinist, gave an interesting musicale on the afternoon of April 1 at the home of Mrs. Charles D. Pickard, in Auburndale. His selections included pieces by Bach, Tartini and Sarasate and a group of his own compositions—"Minuet," "Southern Idyl," "Pavane" and "American Dance." His talented sister, Edna Stoessel, assisted at the piano. About fifty guests were present, whose appreciation was evidenced in hearty applause.

Boston Artists at South Weymouth

Evelyn Jeane, soprano; Marie O'Connell, contralto; Virginia Stickney, cello; Rae Kilmer, harp, and Francis

LAURA LITTLEFIELD
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Grace Bonner Williams
Soprano
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RAYMOND HAVENS
PIANIST
Management: W. R. MACDONALD, 1451 Broadway, N. Y., Room 416, 101 Tremont St., Boston

BERNARD FERGUSON
BARITONE
Management: W. R. MACDONALD
1451 Broadway, New York Room 416, 101 Tremont St., Boston

music to the play "Thunderbird," proved a most attractive offering in itself, the numbers addressing themselves admirably to the purposes of an orchestral suite and being in addition distinctly educative from an ethnological standpoint. It was thoroughly enjoyed by the audience.

The Post was also most praiseworthy in its comments.

The new suite is now being prepared for the spring tour of the Russian Symphony Orchestra, and it is safe to say that under Conductor Modest Altschuler's hands it will prove a fine addition to the programs.

The White-Smith Music Company have just issued a piano cycle of "Thunderbird" music, arranged by the composer. It is an attractive volume, containing also an essay on Indian music, "Idealization," written by Mr. Cadman.

Fanning Stirrs the West

Cecil Fanning, baritone, and H. B. Turpin, his excellent accompanist, are meeting with tremendous success on their Western tour. In fact, Mr. Fanning's singing seems to



A GROUP AT MANHATTAN, KANSAS.

Left to right: Arthur E. Weebrock, head of music, Kansas College; Merle Armitage, manager, of Wichita, Kan.; Cecil Fanning and H. B. Turpin, taken just before the Fanning-Turpin recital at the College Festival, Manhattan, Kan.

have caused a stir in musical circles. On March 27, he was heard in recital at the Fresno Musical Club, by an audience of 1,300. The enthusiasm created was such that after the fifth group of songs Mr. Fanning was compelled to give nine encores. Immediately after that concert these artists appeared in Pasadena and Riverside (Cal.) with equally great success. Easter Sunday brought them to the



MUSICIANS AT LOS ANGELES.

Left to right: Charles Wakefield Cadman, Mrs. Higbee, of Los Angeles; Mrs. Max Heinrich, of San Diego; Alice Rogers, head of music in the schools of Long Beach, Cal.; Cecil Fanning, Princess Tsarina and H. B. Turpin.

San Diego Exposition, where they gave the big afternoon concert. On April 9, they were scheduled to appear at the Ebell Club, of Los Angeles, and on the tenth at the High School, Long Beach. Upon that occasion Mr. Fanning's program included a group of songs, written by the high school students. In a letter to the *MUSICAL COURIER*, Mr. Fanning comments upon the fact that the students of that particular school "are taught harmony just as they are taught English, so that it is as natural for them to express their thoughts in notes as it is in the characters in English."

Sturkow-Ryder in Cairo

Theodore Sturkow-Ryder's recital in Cairo (Ill.) was a decided success for the gifted Chicago pianist, as the following press excerpts indicate:

The piano recital given here last night was indeed a musical feast. Mme. Sturkow-Ryder is not only a musician with all the requisites which spell perfection, but she is a beautiful woman with a sweet personality, winning favor immediately with her audience. The program was arranged with splendid taste, the first half being classic, and the last part of modern compositions. The Fortnightly Musical Club have placed all who had the pleasure of hearing this delightful artist play, under a debt they can never repay.—Cairo (Ill.) Herald, March 28, 1917.

Mme. Sturkow-Ryder has absolute mastery of the piano, and her power of making it do just what she wants it to places her among the highest in the ranks of concert pianists. She can con-

jure the most beautiful singing tones from the instrument, and the next moment obtain the most brilliant, clear cut and crisp effects. Every number on the well selected program was a triumph for this most charming of artists.—Cairo (Ill.) Evening Citizen, March 28, 1917.

Mme. Sturkow-Ryder surprised her audience by the strength and virility of her playing. She not only showed force and brilliance, but won admiration in those selections in which the softer melodies appear.—Cairo Daily Bulletin, March 28, 1917.

Evelyn Starr's Cosmopolitanism

A thorough cosmopolitan, Evelyn Starr, the brilliant Canadian violinist, has passed a part of her life in London, Petrograd, Berlin and New York. To converse with this interesting girl on her life in these different cities, is to find that Miss Starr possesses what many musical artists lack—a keen interest in her surroundings and a desire to delve beneath the surface for vital and characteristic touches concerning the places in which she lives and the people with whom she is thrown in contact. In the course of conversation, Miss Starr admitted that to her, the Bowery and the lower East Side is perhaps the most picturesque and fascinating part of New York. "I love to wander around the brass and antique shops on Allen and Grand streets and talk Russian to the lovely, dirty shopkeepers. There is a true atmosphere of the Old World there, and whenever I get a bit of longing for my beloved Russia, where I spent such wonderful student

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years, I lie me down to the Bowery and forget completely that I am in the "Land of the Free."

Minna Jovelli Passes Away

Minna Jovelli, soprano, who appeared last season as a member of the Chicago Opera Association, died Thursday morning, April 5, at Belle Meade, N. J. Born in Europe thirty-three years ago, this gifted daughter of an equally gifted father—K. Joveller, the well known actor—was educated abroad. She appeared in opera in some of the leading opera houses of Europe, including Cologne, Vienna, Prague and Coburg. At the latter place she was given the title of court singer, and also enjoyed the distinction of being decorated as court singer of Austria. Her repertoire included fifty-two principal roles. She is survived by her parents, two sisters and a brother.

Sarto With the Choral Art Society

Andrea Sarto, the bass-baritone, is winning new laurels and popularity wherever he sings. An important engagement this week is with the Choral Art Society, Dr. J. Christopher Marks, conductor, at the Hotel Astor, New York, Wednesday evening, April 11. Mr. Sarto is also booked for the Newark May Festival, under the direction of C. Mortimer Wiske.

Conductors who want their artist to possess voice, musicianship and personality appreciate Mr. Sarto's worth.

Grace Bradley's Chicago Recital Program

Grace Bradley, contralto, will give the following program on April 18 at the Ziegfeld Theater, Chicago:

"Don Fatale" from "Don Carlos" (Verdi), aria from "Ballo un Maschera" (Verdi), "O Golden Sun" (Freely), "Banjo Song" (Homer), "On the Shore" (Neidlinger), "Hvad, Fattas Dig?" (Ahnfeldt), "Jeg Elsker Dig" (Grieg), "Still wie die Nacht" (Bohn), "Die Lotosblume" (Schumann), "Amour, viens aider" from "Samson et Dalila" (Saint-Saens), "Destiny" (Colby), "H's Lullaby" (Bond), "Morning Hymn" (Henschel), "Cry of Rachel" (Salter). Eduardo Sacerdote will be at the piano.

Mrs. Stults With Minneapolis Orchestra

On April 8, Monica Graham Stults appeared as soloist in the "Children's Crusade" with Minneapolis Orchestra, Emil Oberhoffer, conductor.

Composer of "Keep the Home Fires Burning" Honored

Word comes from England to the effect that Ivor Novello, composer of "Keep the Home Fires Burning," the popular war song, has achieved military honors. Mr. Novello, a member of the flying corps, has been promoted in rank. It is quite unusual for so young a man—he is only twenty-three—to have received so many honors.

Although the youthful composer has written many successful songs (including almost the entire music of "Theodore and Co.," the production now playing at the Gaiety Theater, London), "Keep the Home Fires Burning" is thought to be his most popular. It rivals the world famous "Tipperary." The Novello song has been sung by prominent artists both in Europe and America and has been translated into six different languages. It has also been recorded by the leading English and one American talking machine companies.

Lady Beerbohm Tree complimented Mr. Novello, when she wrote the following: "It must be a great pride to you to see the soldiers' delight in your music. That half glad, wistful song haunts one wherever one goes, and it will echo over the world."

Leginska Acclaimed

Triumphantly playing her way through the country, Ethel Leginska has received so many enthusiastic tributes from the press and from her audiences that she fears she is "getting quite spoiled," to quote her own words. Nor would she be worthy of blame if such were the case (which it is not), for to be called "The Feminine Replica of Liszt" (see Cleveland Plain Dealer), "The Wizard of the Piano" (see Washington Times), "A Marvelous Woman who approaches such people in musical history as Clara Schumann and Anton Rubinstein" (see Boston Transcript), and the "Paderewski of Women Pianists" (see New York Herald), would be quite enough to cause the average person to feel that they were occupying a life seat on the pedestal of fame, and the rest of the world must pay homage. But Leginska is decidedly not an average person—which is the answer to everything.

Carrie Bridewell as Carmen

Carrie Bridewell, contralto, formerly of the Metropolitan Opera Company, who has won so much success wherever she has appeared this season, will sing the leading role of "Carmen" before the National Opera Club, at the Waldorf-Astoria, today (April 12). The other artists will be George Mitchell as Don Jose and William Beck, of the Chicago Opera Association, as Escamillo. Mme. Bridewell will also be one of the soloists at the Birmingham (Ala.) Music



CARRIE BRIDEWELL,
Contralto.

Festival, which is to take place during the week of April 15. From there she will go directly to California, where she is booked for ten concerts, among them being the big Navy League benefit on May 6 in San Francisco. There is no doubt that Mme. Bridewell will at all these concerts win her audiences by her beautiful contralto voice and splendid interpretative ability, as she invariably does.

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SPLENDID PHILADELPHIA SYMPHONY PROGRAM WITH THADDEUS RICH, SOLOIST

Leps Conducts Stainer's "Crucifixion"—Mme. Samaroff in the Franck Quintet
—S. Wesley Sears Presents Spohr's "Calvary"

Before a large audience Leopold Stokowski conducted the Philadelphia Orchestra through a satisfactory and enjoyable program on Saturday evening of last week, at the Academy of Music, this city.

To a psychologist the attitude of the audience on this occasion must have been more or less interesting, inasmuch as there seemed to be a direct reflection of the war, in the nature of a certain staid mood or studied reflection. There was no lack of enthusiasm or absence of applause. Yet there undeniably was a certain atmosphere of restraint and deep thought mirrored in the faces and attitudes of those seated in the vast auditorium.

The concert opened with "Die Zauberflöte" from Mozart. The alternation and graduation of tonal volume from supreme efforts to delicate sylph like passages was accomplished with a finesse of coloring best described as admirable. Beethoven's No. 3 was the symphony selected for rendition and as a memorial to the late Harold Ellis Yarnall. The immortal work was unfolded in broad sweeps and effective degrees of shading that made a deep impression.

Concertmaster Thaddeus Rich was the soloist of the evening and selected the Vieuxtemps concerto No. 4 in D minor for his part of the program. His exquisite violin art was never displayed to better advantage. Portions of the work, cast as they are in a simple mould, made a decidedly strong appeal through the wondrous strains of pure music which Mr. Rich draws from his instrument. As to virtuosity the soloist is a master, for the pinnacle of tonal attainment, as applied to shading and dynamics, achieved by him was beyond the pale of criticism. Mr. Rich plays with a firmly established mental concept, with emotional sway and with an innermost spiritual understanding.

The last number "La Grande Paque Russe," by Korsakow, was performed with fine effect. At the conclusion of the concert the orchestra played "The Star Spangled Banner," while the audience arose and gave a good example of community singing that was patriotic, inspiring and unanimous.

Production of "Tosca" Cast in Patriotic Mould

On Tuesday evening, April 10, the Metropolitan Opera Company staged a remarkably artistic and satisfying production of Puccini's "Tosca" at the Metropolitan Opera House.

The surprise of the evening occurred after the second act when the curtain parted and revealed Miss Farrar with an American flag in her hand and gown as Columbia. Immediately the orchestra intoned the opening strains of "The Star Spangled Banner," which the prima donna sang. The audience arose in its entirety, and so loud and vigorous was the applause which followed that the number was repeated, every one present joining in a huge chorus of patriotism that was soul stirring and dramatic.

Mme. Samaroff Heard

Before an audience that crowded every nook and corner of Witherspoon Hall the Kneisel Quartet gave its final concert. The soloist on this occasion was Olga Samaroff.

The program selected was one designed to appeal strongly from an artistic as well as a musicianly view-point and consisted of the Reger F flat major quartet, Cesar Franck's F minor quintet, and the Beethoven D major quartet.

Mme. Samaroff's part in the work of the evening is deserving of the highest commendation. Her remarkably mellow tone, technical efficiency and deep appreciation of the inner meaning of the work made her performance at all times vital and thoroughly enjoyable. Mme. Samaroff is to be complimented on the fact that she held her part of the quintet in abeyance to the rest of the instruments.

Louis Sobelman in Recital

The recent recital given by Louis Sobelman, at Witherspoon Hall, was of intense interest and artistic eminence. Mr. Sobelman's violin efforts are by no means new to Philadelphia. However, he seems to have gained in both musical breadth and scholarly understanding. The audience on this occasion, a large one, was immensely appreciative and Mr. Sobelman's encores were accordingly numerous.

Lotus Glee Club Gives Concert

On Monday evening, April 2, the Lotus Glee Club gave a very praiseworthy concert in Witherspoon Hall. The numbers on the program were tastefully arranged and the work of the Glee Club afforded much pleasure to the large audience present. In the concert as unfolded one point worthy of especial commendation was the assurance of attacks, and excellence of shading.

Wassili Leps Conducts Stainer's "Crucifixion"

On Sunday evening, April 1, Stainer's "Crucifixion" received a remarkably praiseworthy presentation at the Church of the Saviour. Wassili Leps, the well known leader, conducted the work in a masterly manner that left nothing to be desired. Too much praise cannot be meted out to Mr. Leps for his activities in this line of endeavor, for, like his operatic efforts, there is nothing left to chance but all portions of his undertakings are worked out in detail and in a manner that is both commendable and assured. The soloists on this occasion were Earle Waldo Marshall, tenor, and William Burton Piersol, bass. The church choir consists of thirty-two boys' voices with the addition of eighteen altos, tenors and basses. The work

of the choir on the occasion in question revealed a rich, smooth and flexible tone quality. In addition to this, the attacks in phrasing gave evidence of much and thorough rehearsing and at the same time produced a feeling of assurance among the audience. The soloists performed their part of the work in a manner that was in complete accord with the efforts of the conductor and chorus.

"Calvary" at St. James Church

Under the masterful leadership of S. Wesley Sears, organist at St. James Church, Twenty-second and Walnut streets, Spohr's "Calvary" was rendered in a manner that brought forth the inner meaning and art of the work for which too much praise cannot be given Mr. Sears. The organ parts of the composition were rendered by Mr. Sears in a musicianly and scholarly manner. Furthermore, his drilling of the rendition as a whole presented many factors worthy of the highest commendation. The soloists were Master Lester R. Paton and Master Walter Chamberlain, sopranos; George W. Rich, alto; Walter E. Torr and James A. Gibb, tenors; William M. Multer was the bass.

At the Monday afternoon Lenten recital, March 26, Mr. Sears presented Elizabeth Dickson, contralto, whose excellent singing delighted every one.

Sternberg-Redding Recital

Before a thoroughly appreciative audience on Tuesday afternoon, March 27, at the Aldine Hotel, Constantin von Sternberg, pianist, and Donald Redding, baritone, gave an extremely fine concert which was devoted to the works of American composers. Among the composers represented on the program were Cecil Burleigh, Arthur Bergh, Sidney Homer, Dudley Buck, J. C. Bartlett, MacDowell, Clarence Bawden, Camille Zeckwer, Chadwick, Paul F. Maloney, H. J. Rogers, W. H. Greene and Constantin von Sternberg. This concert is only one of the many indica-

tions that tend to show the awakening of interest in American types of compositions.

"Die Walküre" at Metropolitan

Before a large audience at the Metropolitan Opera House on Tuesday evening, March 27, a superb presentation of "Die Walküre" was offered by the Metropolitan Opera Company. The cast included Jacques Urlus, Basil Ruysdael, Clarence Whitehill, Johanna Gadski, Margarete Matzenauer, Lenora Sparkes, Marie Sundelius, Vera Curtis, Flora Perini, Florence Mulford, Lila Robeson, Marie Mattfeld and Kathleen Howard. Artur Bodanzky conducted.

Altemus-Hadley Joint Program

Before a large audience in Witherspoon Hall, on Wednesday evening, March 28, Ethel Altemus and Arthur Hadley appeared in joint recital. The program on the occasion consisted of selections that were well chosen, both from a contrasting and artistic point of view. The opening number, a sonata from Porpora, introduced Miss Altemus, pianist, and Mr. Hadley, cellist, in a work of much merit and artistic possibilities. Miss Altemus then rendered three Chopin numbers, the No. 2 nocturne, No. 12 etude and G minor ballade. Mr. Hadley offered three numbers and at the conclusion of the concert another sonata, this one by Rachmaninoff, was given with much effect.

Another of the Series of Musical Talks

On Thursday afternoon Mrs. Charles C. Collins gave an instructive and interesting talk on folk tunes at Witherspoon Hall. Mrs. Collins not only explained the inexhaustible possibilities of folk tunes and their adaptability to higher forms of musical composition, but brought forth keen analytical appraisements of the various national folk melodies. In illustrating her work Mrs. Collins was assisted by Florence Smith, soprano; Mary Loughney, mezzo-soprano, and Mary Miller Mount, pianist, their work being worthy of much praise. Moreover, the excellent chorus of the Matinee Musical Club, conducted by Helen Pulaski Innes, rendered valuable assistance.

Philadelphia Conservatory Pupils in Recital

On Saturday afternoon, in the Orpheus Club room, the pupils of the Philadelphia Conservatory of Music gave a very interesting and well arranged recital. The program was made up of pupils from the intermediate and primary departments.

G. M. W.



LEOPOLD STOKOWSKI, CONDUCTOR (right), AND THADDEUS RICH, CONCERTMASTER, OF THE PHILADELPHIA ORCHESTRA.

Frida Bennèche, an Ideal Type of Singer

There are singers and singers! The latter, which is applied to those whose sterling qualities have made them stand the severe tests of art, might well be bestowed upon Frida Bennèche, prima donna coloratura, whose artistic photograph graces the cover of this issue of the *MUSICAL COURIER*.

Possessor of a really beautiful, flute-like voice, used with the highest degree of art and skill, a captivating personality and much personal beauty, Frida Bennèche has all the requisites of the ideal singer. She lacks not one of these for a successful career.

Of Huguenot extraction, the daughter of one of New York's most influential business men, Mme. Bennèche was born in the Stuyvesant Park section, New York, where she later went to Miss Jaudon's School. After deciding upon a musical career, she went abroad with her parents, studying with some of the best teachers. After completing her studies she made several concert tours of Europe, and was entertained by members of the nobility, including the Russian Secretary of State, whose friendship with the singer continued until his death, several years ago. She was the only American singer engaged to go on the Bach-Handel tour of Europe, which was under the direction of Professor Seiffert, the authority on these composers' works.

Mme. Bennèche's concert repertoire includes a number of songs specially written for her by some of the world's best composers. Many of these have never been sung in America by any other singer.

Her European career did not only consist of concert work; she appeared with tremendous success at more than one of the leading opera houses of Europe. Her repertoire included the Queen of the Night in "The Magic Flute," Micaela in "Carmen," Mimi in "Bohème," Filina in "Mignon," as well as the leading roles in "Traviata," "Martha," "Daughter of the Regiment" and "The Barber of Seville." A role in which she had unusual success was that of Lucia. Her voice is a big coloratura, her high notes being of exceptional quality and marked evenness. In fact, her voice is said to have much the same quality as that of Mme. Melba.

Last season Mme. Bennèche made several concert tours through the East and South, where her singing caused such enthusiasm that upon a number of occasions she was immediately re-engaged. She is doing recording for four different talking machine companies.

Besides being a singer, this gifted young woman is a violinist of no mean ability and a painter of merit. Perhaps the reason she is considered one of the best dressed women on the concert stage, is because she herself designs many of her costumes and hats. Mme. Bennèche is a lover of animals, particularly dogs.

Next season Mme. Bennèche will appear under the management of M. E. Hanson, the New York manager.

Wynne Pyle in New York

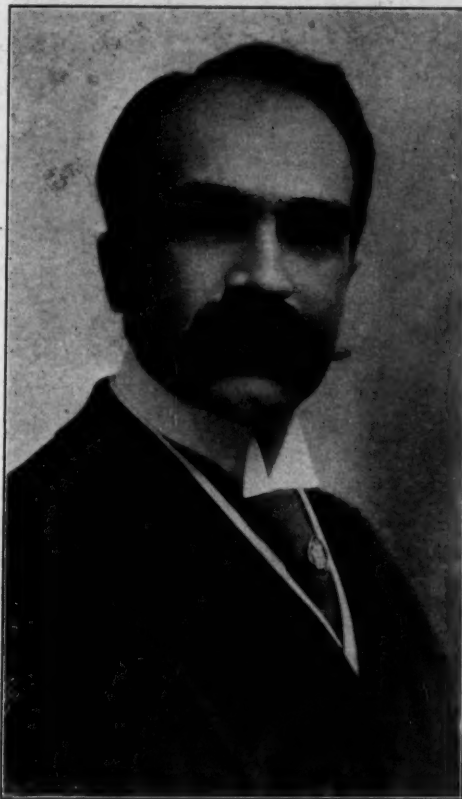
Following upon her very successful spring tour, which included appearances with the Minneapolis, St. Louis and New York Philharmonic Orchestras, Wynne Pyle, the pianist, has returned to New York, and now is engaged in the interesting work of making records of her pianistic

art for the Knabe-Ampico. Miss Pyle is booked for another recital series on tour before the summer.

Chicago Press Lauds Herschmann

Arthur Herschmann, who gave a song recital in Chicago on April 4, received the following notices, which testify to his success in that city:

A serious artist. Handles his voice with great care and discretion.



ARTHUR HERSCHMANN.

Especially good was his coloratura. His mezzo voce gave much pleasure.—American.

A voice of pleasant quality and considerable flexibility.—Daily Herald.

A sonorous and ample organ, used with skill, intelligence and fine taste.—Illinois Staats-Zeitung.

A naturally attractive voice.—Chicago Herald.

firmly believes that outdoor exercise—and plenty of it—is necessary in the training of singers. When the weather is not too cold, the students don sweaters and trot up to the roof, which in the summer is fitted up as a summer garden, and go through their numerous exercises there. As a consequence each and every one of the young women and men after sufficient training in muscular development might be called as "hard as nails." The keynote of the

His voice was effectively produced. Faure's "Le Secret" showed the recitalist was fully capable of the difficult mezzo voce. He was most successful in the presentation of French songs.—Daily News.

Mr. Herschmann has been engaged by Alexander Ernest-inoff to appear as soloist with the Indianapolis Symphony Orchestra next fall. He will also be heard in Cincinnati about the same time.

YEATMAN GRIFFITH MONTHLY STUDIO MUSICALE

Splendid Program Given by Artist-Pupils

The seventh and last monthly musicale of the season was given at the Yeatman Griffith studio, on Sunday afternoon, April 8. An audience which filled the spacious studios to capacity heard a program given by some of the artist-pupils of the studio, interestingly and artistically presented. Mr. Griffith does not allow any of his pupils to appear publicly until he feels that they are absolutely ready, so that all those who participated in this program may be looked upon, not only as pupils, but as artist-pupils, fully prepared for public appearances. The program follows:

Solo, with double quartet, "Der Römer hört die Kunde" from "Rienzi" (Wagner); solo, Etta Robertson; double quartet, the Misses Howitt, Huntington, Edwards, Behrand, Stitt, Deutler, Bryars and Stock; tenor aria, "E luce van le Stelle" from "Tosca" (Puccini), Felice Lombardi; soprano solos, "Villanelle" (Dell'Acqua), "The Cuckoo" (Lisa Lehmann), Dolli Howitt; sextette, "Noch ein Veilchen" from "Die Verkaupte Braut" (Smetana), Misses Robertson, Behrand, Stitt and Messrs. Thorpe, Parker and Sullivan; tenor arias, "Donna non vidi mai" from "Manon Lescaut" (Puccini), "Ah, Manon!" (Massenet), Mr. Lombardi; solos, "I Am Like a Remnant of a Cloud of Autumn" from "Gitanjali" (J. A. Carpenter), "The Sea" (Grant Shaeffer), Myrtle Stitt, mezzo-alto; tenor aria, "La donna è mobile" from "Rigoletto" (Verdi), Mr. Lombardi.

The ensemble numbers were conducted effectively by Theodore Stier and in them the singers showed that they had been carefully trained. Miss Robertson, in the Wagner number, displayed a voice of unusual beauty and fine vocal ability. Dolli Howitt, whose home is in Johannesburg, South Africa, and who studied with Mr. Griffith while he was in London and has continued her studies since he has returned to New York, sang artistically. Myrtle Stitt, who has a beautiful mezzo-alto voice, sang two numbers in a finished style and with consummate mastery. A special word of praise is due Felice Lombardi for the splendid manner in which he sang the tenor arias on the program. Signor Lombardi has an exceptional tenor voice which he uses artistically and a splendid future is predicted for the young man. Tea was served and Florence Macbeth and her mother presided at the tea table.

Muzio at National Opera Club

Claudia Muzio, soprano of the Metropolitan Opera Company, will be guest of honor at the annual evening of grand opera given by the National Opera Club of America, on Thursday evening, April 12, in the grand ballroom in the Waldorf-Astoria, New York.

Meyn for Hartford

Heinrich Meyn has been engaged to sing the baritone part in Harling's cantata, "The Death of Minnehaha," Hartford, Conn., with the Choral Society, under the direction of Ralph Baldwin, April 17.

OUTDOOR EXERCISE FEATURE OF DAVIES VOICE PRODUCTION

The accompanying pictures of the pupils of Clara Novello Davies, the established teacher of voice production, were taken on Riverside Drive and on the roof of her house, 519 West End avenue, New York. Mrs. Davies



PUPILS OF CLARA NOVELLO DAVIES ARE FIRM BELIEVERS IN OUTDOOR EXERCISE.

1. Mme. Davies (with chinchilla furs) and some of her pupils.
2. Physicals on the roof.
3. A game of snowball.
4. A rising baritone and a full-fledged tenor—Ernest Gay (left) and Lawrence Leonard.
5. The "Ning" exercise, in which concentration plays a leading part.
6. Fay Evelyn, Edith Handbury, Mary Thompson and Miss Wertheim "lock-stepping."

HERMAN SANDBY TALKS ON CELLO TECHNIC



CORRECT POSITION OF THE HANDS.

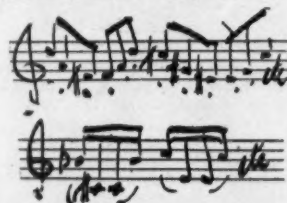
Herman Sandby, the great Danish cellist, recognized here and abroad as a master cellist, a virtuoso of the first rank, tells a few ways which he uses to make cello technic serve the high purpose of his delicate and poetic art. Sandby was a pupil of Hugo Becker in Frankfurt. He was at once recognized as a master by the Berlin and London press when, at the age of eighteen-nineteen, he made his debut in these centers. He toured extensively in Europe before coming to America. His settings of Scandinavian folk music, and also his adaptations of other compositions for his instrument, are well known for their subtle beauty. Sandby, who gave a composition recital at the MacDowell Club, New York, on March 4, spends most of his time composing. He claims that once technic is mastered, it is not necessary for the virtuoso to do much practicing to prepare his concert programs. At least, it is so in Sandby's case. He is at present working on his large orchestral scores, and only plays when he wishes to prepare for a recital. And yet he has the whole cello repertoire at his fingertips. His annual recitals always offer new and novel programs.

Sandby thinks he owes his technical ease and mastery to his teacher. Receiving the proper method from the beginning, technical difficulties become an easy and a sure thing in later years. The following talk by Sandby about his art should not only prove of interest to students of the cello, but the musical public at large. The cello as a solo instrument is just becoming popular; a true appreciation not only of the emotional value but also of the technical perfection of the interpreter is needed. Just as a pianist enjoys hearing a great pianist more because he observes all the little tricks of tone production and pedaling, so the art of the cellist will be a greater enjoyment to the listener when he knows the principles that underlie fine, smooth bowing, and when he appreciates the nimbleness of the left hand that has to leap from one position to another on the long neck of the cello. Grace in the player generally means ease, and both derive their existence from a correct manipulation of the large instrument. Sandby handles his instrument as though it were a part of him. His grace and ease in playing are delightful to watch. His enthusiasm for his instrument is unbounded. He already has added many valuable works to the repertoire of the cello, and in so doing has extended its possibilities as a solo instrument. The following remarks will serve as a lesson to the ambitious student of the cello:

Scratching on the Cello Due to Bad Bowing

"We are so accustomed to hearing the best cellists scratch, especially when they reach the higher range, that many people think scratching a necessary attribute of cello playing. The trouble with most cellists is an imperfect wrist movement. Every teacher and every book written on the art of cello playing tells us that the development of a free wrist is the most important thing for the cellist to acquire. Yet how seldom it is found. The public, not observing the wrist movement, hears the scratching and thinks the cello is only agreeable in the lower range. A true staccato movement should be done entirely by the wrist; but how often this is substituted by the *trick staccato*, which is done by a series of jerky and nervous contractions of the forearm. This *trick staccato* corresponds to the glissando on the piano, and should only be used sparingly in very light music. It has none of the noble character of the true staccato.

"Again, we frequently hear many annoying accessory sounds in a quick spiccato passage. Spiccato bowing means a bounding, springing, dancing bow, produced by a combined arm and wrist movement. The use of the spiccato is always left to the judgment of the player, as a spiccato passage generally is printed in the same way as a staccato passage. The different effect that can be had with different combinations of slurred spiccatos are most interesting. Take for instance the following passages from Saint-Saëns' concerto in A minor. They are written thus:



I play them thus:



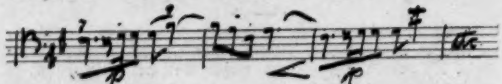
This is by far the most effective way."

"I play this with a slurred spiccato; i. e., several notes in one stroke, instead of a new bow for each note. I find that this slurred spiccato, or letting the same bow spring over many strings, eliminates all scratching, and also makes it possible to play the passage so much faster, and softer, with more character than in the single spiccatos ordinarily used by cellists. This slurred spiccato is the most difficult of bowing to master, but also the most grateful. A cellist whose ambition it is to eliminate all scratching, must master this style of bowing. Once done, he will find that in nearly all the big concertos and sonatas, it can be used to advantage; it serves to enhance the brilliant passages, and to give character to passages which otherwise seem purely technical.

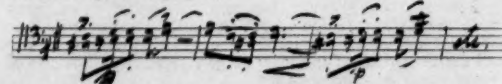
Double Stopping on the Cello

"Double stopping on the cello has not been greatly developed, due to the great distances which separate the notes on the neck positions of this instrument. To study the cello without developing this side of the art is the most serious omission. Firstly, the study of double stopping not only develops the hand wonderfully, but improves the ear. Secondly, double stops on the cello are far richer and more satisfying than on the violin. The range of double stops on the cello is a new field; a delight to those who would hear the depth and grandeur of this noble instrument and also explore an unlimited resource of variety and brilliancy. Thirds and sixths can be played with great richness in various forms. See for example, the

finale of Lalo's concerto. It is written thus by the composer:



"But this motive is not so effective; but when played in double stops as I play it,

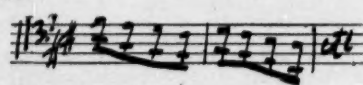


it sounds gay and brilliant, and well sustained. The composer, no doubt, would have written it in double stops for the cello, had he thought that it was playable. Instead, he gave the lower voice to the clarinet.

"I truly believe that the soul of the cello will not have found itself, before this instrument is allowed to speak to its fullest possibility in double stops. Bach was the first to realize this; and it is a pity that this noble instrument should be popularly favored merely as the medium of sentimental monotony. Even critics resent the cello doing something new; there are 'antis' in music just as in suffrage. But self-expression is the law of life, and the cello may rival the violin in double stopping, before long.

Octaves Give Strength

"Octaves played in unison give more power and strength to a passage than played separately, i. e., the lower and the higher notes, sounded successively. For instance, the following passage from Boellmann's symphonic variations written thus:



can be effectively played thus:



"Of course, this latter is more difficult, but the result is worth while. Writers for cello have been too modest in what they demand of the player. They too often sacrifice the character of the composition, to what they believe practicable technically. Imagine, if pianists eliminated octave passages, what effects would be lost? The same is true of cello music. It is only by demanding a mastery technic from the cellist, that cello compositions can become as interesting as those written for the violin and piano. There is too much sweetness and too little strength in most cello playing.

Color Due to Sensitiveness

"The cellist should remember that the tips of his fingers are so much more sensitive than the sides of his fingers that he should never use the thumb in a melodic passage, where this can be avoided. The thumb cannot produce the same feeling as the other fingers. From the heart within, as felt by the tips of his fingers, must come nearly all the color of his art. Think only how an increasing vibration adds to the fire of a melody. A slow vibration for a slow melody, increasing in speed in a crescendo, or in the higher notes, or in a forte, is the general rule, but the rule can only be interpreted effectively by spontaneous feeling in the player.

"Delicate, ethereal effects can be had by harmonics. Remember when playing artificial harmonics to keep the bow close to the bridge so as not to interfere with the nodes. Bell like effects can be had by a series of down bows. The ethereal effects of sound are due to a rare combination of the sensitive finger tip with the sensitive bow. All the shades of the rainbow can be painted by a sensitive artist who has a perfect technic at his command. In fact, sensitiveness in art can only be expressed through technical mastery. When harmonics are thoroughly mastered, the player finds no satisfaction in playing them as mere technical feats; he wants to use them only in their proper place. In my transcription of the 'Swan,' by Palmgren, I have obtained a beautifully weird effect of the dying swan, by the use of sustained harmonics, such as can hardly be produced by any other instrument.

Brilliancy Due to Individual Artist

"Composers of cello music have left much to the interpreter. Sonatas written for cello and piano are generally written so low that some passages are often played an octave higher in order to be made effective. This is due to the fact that the composer thinks of the cello as an instrument of low range. In the concertos written for cello, the cadenza (as in Schumann's concerto) is left undeveloped, and has to be invented by the cellist. A brilliant virtuoso cadenza which serves the musical value of the composition is no easy thing to write. Violinists have been favored to a greater extent than cellists. Hugo Becker has written a brilliant cadenza for the Tchaikowsky variations, and I have written one for the Schumann concerto, and also for the Haydn concerto, which I use myself. The technical mastery of the cellist can therefore often be judged by his cadenzas. But it should never be forgotten that unless brilliancy is inherent with the musical value of the composition, it degenerates to mere fireworks, stupid and tedious display of technical feats.

Pizzicato

"The pizzicato of the cello, rightly done, has a volume of tone very delightful, and greatly exceeding that of the violin. Pizzicatos can be full and poetic, deep and sonorous, nimble and graceful, low and portentous, or high and snappy. They can express a great variety of moods and feeling, but whatever the result desired, the string must not be allowed to snap against the fingerboard. It must always be plucked in such a manner that it oscillates from side to side, during the vibration."

DICTION

BY

GIULIA VALDA

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[When a teacher of Giulia Valda's standing gives out a message to the musical world, not only students, but singers well known to the public, listen and appreciate the value of her advice as given in the articles that have appeared in the educational section of the Musical Courier. As each article has appeared, it has been followed by letters to Mme. Valda, by requests for interviews, and by messages of thanks for putting forth so clearly the teachings of the great maestro, Francesco Lamperti.]

The success that Mme. Valda has achieved both in Paris and New York, as a teacher of the Lamperti method, is well known and understood by interested pupils, friends and the public. Mme. Valda is the greatest living exponent of Lamperti's teaching; she is devoted to his memory as a teacher and friend; she knows what his teaching meant, for he was her only instructor, and it was through him that she made such a splendid career as an opera singer. She not only knows how Lamperti taught, but she can demonstrate it so well that her pupils work hard, looking forward always with hope for the time when their voices will be as well trained and in as perfect condition as her own.

All great opera singers do not know how to impart their knowledge to others. Mme. Valda is one of the exceptions. She knows the Lamperti method from beginning to end, has it at her finger tips so to speak, while her voice bears witness of the perfection of what Lamperti taught.

This article upon Diction, following as it does those upon Breath and the Voice, is a subject upon which Mme. Valda has every right to speak. In her own singing every word was distinct, no matter in what language she sang. Her speaking voice is equally clear and sweet and shows the perfection of the method she teaches.

Mme. Valda has been requested to write further articles on this all-important subject of voice training, but she is a busy woman and has found it difficult to devote sufficient time to those that have appeared in the Musical Courier.

From the bad diction that one hears from public singers, it would appear that not all teachers pay attention to this important subject. One is so often puzzled to know what language the singer is employing. Not so with Mme. Valda's pupils. They can be understood in whatever language they sing. It is one of the requisites of her teaching; bad diction would not be allowed by her from any pupil. The voice might be the most beautiful ever heard, but it is not beautiful if accompanied by poor enunciation. Nor is this perfection of diction confined to the singing voice alone. The speaking voice must be clear, the pronunciation correct, or else it must receive a training to bring it up to the proper standard upon which Mme. Valda insists.

Pupils who have good diction in Italian must have an equally good one in English, French or German before they can satisfy Mme. Valda, either in speaking or singing. She is what might be called a "strict" teacher, which, of course, is the only kind that accomplishes results with pupils. By strict is meant that no pupil of hers can go on to a higher point until every one of the lesser ones are understood and perfected.—Editor's Note.]

This article on Diction follows in a natural sequence my other articles that have appeared in the Educational Section of the MUSICAL COURIER. The first one was "The Lamperti Method of Teaching Vocal Art;" this was followed by "Breath and How to Use It," and "The Instrument and How to Play Upon It."

Diction Founded on Vocal Sounds

Diction is founded on the vocal sounds. No matter what language one is singing, one must always carry the word on the vowel sound of that word. The vowel is the important part of the word that a singer must know and use—must sing on.

The foundation of all languages is the Latin, hence the Latin or the Italian vowels are the fundamental principles upon which all other languages are constructed, therefore the essential part is the vowel.

Quoting from Lamperti's book, "The Art of Singing," we find that he says:

"The true, perfect Italian pronunciation is the result of a judicious mixture of the Tuscan and the Roman. Joining the energy and incisiveness of the latter to the sweetness and grace of the former, we arrive at the desired result. The old proverb, 'lingua toscana in bocca romana' (Tuscan tongue in Roman mouth), may be adduced in confirmation of these remarks.

"It must not be supposed that the declamation of the lyric stage requires the same qualities of pronunciation as that of the ordinary theater. It will be seen at once that the difficulties in the way of the former are greater than those encountered in the latter. The difference between the pronunciation of the language spoken and sung is this: in the spoken language the intonation is free, and the declaimer chooses the inflection of voice which best pleases him; but in the other, besides all the difficulties peculiar to the spoken language, there is added this, that the intonation is fettered, being bound to a particular note, and confined moreover within musical measure or time.

"There is also another difference, which can only be

pointed out to pupils by an experienced professor of singing, and which is due to the various ways in which the voice may be emitted; a difference which can only be explained practically, depending, as it does, upon incidental requirements of acoustics.

"I will do my best to explain what should be aimed at, and what avoided, to render the pronunciation distinct and pleasant. If I am diffuse upon this subject, it is because so much of the perfection of singing depends upon the proper comprehension. I shall therefore endeavor to describe with the utmost minuteness the motions of the lips, tongue and jaws in the articulation of the various vowels and consonants which constitute words. Thus the artist, by being made aware of his defects in pronunciation, will possess a means of correcting them.

"The difficulty in giving the proper pronunciation to consonants and vowels is increased by ignorance of the mechanical movements of the tongue and the whole vocal apparatus. It often happens that a person has an excellent pronunciation in speaking, but a very different one in singing.

"In most of the treatises on singing the whole question of pronunciation has been either omitted or only partially



GIULIA VALDA,

In the title role of "Preziosa," an opera by Smaregli, produced in Milan in 1880.

discussed. It is to supply this omission, and to remedy defects which have sprung therefrom, that I propose to point out the mechanical movements required in order to obtain a good pronunciation of the vowels and consonants. The task is arduous. Nevertheless I will attempt to describe as accurately as possible the movements indicated, so that the singer who wishes to pronounce well may derive material assistance from what follows.

Follows Lamperti's Requirements

I have followed the above requirements strictly just as Lamperti himself taught.

In vowel pronunciation, the tongue must lay loose in the mouth with the tip of the tongue against the lower teeth. There are five vowel sounds in the Italian language, each vowel having only one sound:

a pronounced as the English a in far;
e pronounced as the English e in met, fed, men;
i pronounced as the English i in see, me;
o pronounced as the English o in for, also like English a in saw;
u pronounced as the English oo in too.

These vowel sounds are carried on the different positions of the jaw. There are three positions of jaw for all vowel sounds.

First position of the jaw. Open the mouth, lowering the jaw to the fullest extent for the two vowels a—ah and o—oh. The only difference between these two vowels is that for a the pronunciation depends entirely upon the lowering of the jaw, whereas for o, not only must the jaw be kept in the same place as for a, but the facial muscles around the mouth are brought into use, so that the lips are slightly protruding and the mouth is of an oblong shape, great pains being taken that the position of the jaw is not changed but is kept at its lowest position for both vowels.

Second position of the jaw. This is the natural position of the jaw when it is in repose, for the jaw is not used in

pronouncing i and u. To pronounce these vowels, i or e as it is in English—for the Italian i is always e—the high cheek bone muscles are brought into play by raising them as in an easy smile. For u the same natural position of the jaw is kept as for i—only the lips are protruded as in a pucker for a whistle, care being taken not to move the jaw at all, simply the lips.

This gives us four of the vowels, two on the first position—a and o—and two on the second position—i and u.

Third position of the jaw. The position for pronouncing the Italian e is produced by lowering the jaw two-thirds and then holding it a little back with the chin muscle held firmly against the chin. In fact, for all vowels the chin muscle must be held firm against the chin to get the full resonance of the vowel sounds.

These three positions, together with their accompanying facial muscles, are the foundation for all vowel sounds—not only for the Italian but for all other languages. I repeat, there are only five vowel sounds in the Italian language, but in other languages there are many combinations of vowel sounds, but they are all founded on these principles, never changing.

As I have stated before in my previous articles, most exercises are sung on the vowel a, pronounced ah, for the reason that it is the vowel that is most useful for the development of the voice and for the opening of the throat. After long practice on the vowel a it is permissible to pass on to the more difficult, always being careful in the moving of the jaw to keep the throat open, never changing its position.

This pronunciation of the vowel and the position of the jaw is an exact science, and when once a pupil understands it thoroughly and practically, a great advance has been made in the art of diction.

If these rules are adhered to, there is no difficulty in enunciating clearly and distinctly in any language, providing the teacher understands the vowel sounds of each language—which all teachers should understand thoroughly.

The consonants are the same in all languages and are never sung upon.

The three consonants b, p and m are made by using both lips. V and f use only the under lip against the upper teeth. Q, hard g, k and x use the back of the tongue against the roof of the mouth, slightly, not hard.

All the other consonants, that is c, d, soft g, l, n, r, s, t and z, use the tip of the tongue against the roots of the upper teeth. These comprise the full alphabet of whatever the language and are always the same, but great care must be taken never to use the breath for the pronunciation of the consonants.

Long practice and careful study of the mechanical means by which consonants are produced lead to their accurate pronunciation.

Too Little Attention to Pronunciation

Too little attention is paid by teachers and singers to this question of pronunciation; it is either omitted or is only partially studied. In many cases both teacher and pupil are so anxious about tone that everything else is subservient to it and no attention is given to the words of the song. It is to supply this omission and to remedy the defects that have sprung therefrom that I point out the mechanical movements required in order to obtain a good pronunciation of the vowels and consonants without interrupting the pure tone.

The task is arduous. In order to achieve the desired result, I advise pupils to make use of a looking glass whereby they can see their jaw in the correct position for every vowel, and also that the facial muscles accompanying the vowel are used properly. In this part of the work one can never be sure unless one sees.

The lack of proper diction and the necessity for some improvement in that direction have been brought forcibly not only to my attention, but to the attention of the entire public by the recent production of an opera in English. The critics were unanimous in their reviews of the first performance, namely, that not one of the singers had a diction that enabled the audience to distinguish a word of the libretto, and therefore the opera might have been just as well sung in a foreign language for all the benefit that an English speaking audience received.

There is no reason for this occurring, for English can be sung as correctly, as beautifully, and with as pure a tone as an Italian, if the singer and the teacher would give the proper time and study necessary for this result.

I repeat that the task is arduous and inexhaustible. That is why the old artists used to be able to enunciate as well as sing beautifully; they gave the proper time and work to this achievement—a fact that the present generation does not seem to appreciate. This generation does not seem willing to give the time, nor to have the desire for the work necessary. I state this fact from my own experience as a teacher.

Mme. Sembrich stated quite recently in an article: "Pupils seem to think that after six months' lessons they should be ready to prepare for a recital including various languages."

An utter impossibility. There is a gradual growth based upon the right principles to be worked upon by teacher and pupil.

My next article will be a résumé of the whole as a finished product.

LYRICS AND LYRIC-WRITERS

BY
JOHN NOBBS

"Perseverance and a plentiful use of postage-stamps are your only course!" Such was the alliterative advice given to me many years ago by Fred. E. Weatherly, the well-known writer of the words of "The Holy City," "Nancy Lee," and a host of other song-lyrics—grave and gay—in reply to a letter I wrote him regarding my own attempts in that direction. A subsequent letter from him contained this paragraph: "I have been writing for twenty-five years and have to do my very best work; as no one nowadays can trade upon a past success, and very rightly, too." This was in 1892, and a few years afterwards I had the pleasure of attending a song-lecture by Mr. Weatherly in the Cathedral School where he received his education. When the remarks of the "Old Herefordian" were interspersed by the rendering of his songs, some of the choruses being lustily shouted by the boys. Frederick Weatherly treats lyric-writing only as a "side-line," his profession being the law, which he has followed with considerable success as a barrister on circuit; but the number of his flowing verses must run well into three figures, probably beyond.

Another celebrity in the art of singable verse writing was the late Clifton Bingham, who, had he never penned another song, would yet deserve to be held in grateful recollection for the pleasure he gave the world by his "Love's Old Sweet Song," the appealing, haunting melody of which was written by the late J. L. Molloy. Of this song and Mr. Bingham's first big hit, "Dear Heart," a magazine writer says: "These two songs placed Mr. Bingham in the first rank of British lyric poets, and it is safe to say that their popularity will never wane. One or two extracts from letters I received from Mr. Bingham may prove interesting and helpful to budding lyricists. 'Aim at being fresh—find a new way of expressing an old thought.' 'Always bear in mind that for one man who sings in a drawing-room there are twenty women!' Referring to his early struggles, he wrote me in 1901: 'I sent lyrics round until I was sick at heart, but I did not give in. Such merit as I possessed had to be thrust into the composers' view by dint of hard work and constant energy.' Yet another friendly word from him—and, remember, such kindly epistles were sent to an entire stranger, for I have never even seen 'Cliffy,' as his friends affectionately called him. This, too, is encouraging: 'I can assure you that composers do not care in the least for the writer's name if the words be what they want, and appeal to them. Study the style of the day, and follow it without copying it. And above all be simple in your diction. Be easy of your audience's comprehension.'"

Here let me explain that my choice of British lyric poets as exemplars is prompted by the knowledge that I have of them and not on account of preference for them above American writers, of whose works I must leave someone with more intimate acquaintance, and, therefore, better equipment, to speak.

Another lyricist who, like Mr. Bingham, alas! no longer scatters his "tuneful wares" broadcast, was Alfred Hyatt, a writer of considerable merit, and appreciated on both sides of the Atlantic. And I must not omit the mention of a well known poet of the other sex, Miss Hubi-Newcombe, who has collaborated with many prominent composers, and who, so far as my knowledge goes, is still writing.

In the work of Edward Teschemacher, composers continue to find their inspiration, for "E. F. T."—(over which his daily contribution, "In My Garden," appears in the Daily Mirror)—was yet among mortals when I was in England last. A much younger man than Weatherly or Bingham, he, like them, became famous before becoming old—an admirable thing to do, since the standards of appreciation in "The Land of Everlasting Song" may be widely different from those obtaining here; and, anyway,

"Tis sweet to reap the ripened grain
While youthful blood is in the vein.

Teschemacher is, probably, one of the finest lyric-writers in the world and one of the most prolific. His method, as related to an interviewer in Cassell's Penny Magazine some years ago, is as follows: "When I want a new lyric I sit down to the piano and improvise,—just play anything

that comes into my head; and in a little while I get an idea, and then it clothes itself in fitting words, and the lyric is there, all complete in my brain, ready to be put on paper." Doesn't it sound easy? At the risk of increasing the number of rivals in this field, I offer to all who desire to write "pomes" for musical treatment, and who would achieve a "bubble reputation at the singer's mouth," this simple prescription, assuring them of success,—if they only use ingredients of the same quality as those the Great Dispenser has for so long supplied to Mr. Teschemacher, who, by the way, I can, in spite of his Teutonic name, claim as a fellow-countryman, his great-grandfather having gone to England as a little boy!

As already remarked, "E. F. T." has written much, but there is not "much" in his lyrics! I must qualify that. Some of his most successful song-poems are gems of brevity! He believes, too, "that each verse should present an idea complete in itself." How well he manages to com-

*Permanent address—
2
6. Can Sh. W.
Feb. 4.*

*Dear Sir, in reply to your letter, I can
only advise you to do as I did when
a beginner twenty years ago—
Persevere. I sent lyrics round
until I was sick at heart, but I
did not give in. I can assure
you that composers do not care in
the least for the writer's name if
the words be what they want, and
appear to them. Study the style of
the day, and follow it without
copying it. And above all be
simple in your diction. Be
easy of your audience's comprehension.*

Clifton Bingham.

bine the "little" with the "much" is finely demonstrated in "Dawn," one of his earlier lyrics:

The Night looked up to the Day
Through a world forlorn,
And the Day leant down and they kissed,
And behold! 'twas morn.

My heart looked up to your heart
Through a world forlorn,
And your heart leant down and we kissed,
And love was born.

Each Verse "Presents an Idea Complete in Itself"

The present-day love-lyric is not based on the idea that "Love me little, love me long" refers to the poetic declaration of that love. As another example of a song in which each verse "presents an idea complete in itself," perhaps I may be pardoned if I quote Bruno Huhn's song, "Love's Retreat" (G. Schirmer), the lyric of which I wrote under the pen-name of "Antony Templemore":

The river flows to meet the sea,
And, each to gain a sheltering nest,
The birds fly homeward o'er the lea,
The infant seeks its mother's breast;
And I must ever turn to thee
To find my rest.

The river wanders, winding oft,
But in the sea it finds a home;
The birds that sing and soar aloft
At eventide forbear to roam;
And ere the dews of night fall soft
To thee I come.

For soon I weary of the way,—
The world is cold, its battle sore;
But, like a child who tires of play,
I come to thee when day is o'er,—
Thine eyes my light, thy love my stay
For evermore.

All True Lyrics Are Poems

For the sake of convenience, the term "lyric" is applied in this article to any kind of verse set to music and published as a song. It is a very loose use to make of it, I am aware, but, for lack of a brief and inclusive word, this one must serve the present purpose. All true lyrics are poems; all verse set to music—even though it may become a "hit"—cannot, by the utmost elasticity permitted to a word, be classed as such. Much of the rubbish in the "popular" songs of the day, and which attain their popularity because of their "catchy" melodies, would be dear at the familiar "two for five," if the words alone were under consideration. And the same might be said of a great deal that is offered to composers of the higher-class ballads, who, in their search for words which will meetly wear the fair garb of music, are recipients of piles of MSS., printed, typed and handwritten,—good, bad and indifferent. Frankly, lyric-writing is not easy, in the sense that one can sit down and "turn out" a new song at will, irrespective of such trifles as environment, mood, etc. True, Clifton Bingham has been known to pen a lyric in but a few minutes, and without alteration; but we are not all "Clifton Bingham!" Certainly, if one writes under the influence of a warm inspiration and commits the ideas to paper while still aglow, the chances are they will present a singable poem to the reader, instead of that abhorrent thing,—labored rhyme! An idea may take the form of a chorus alone, the verses to follow afterwards, as the author pleases. Or, the last verse of a song may be the result of a lyrical "brainstorm," the remainder not being written until months have elapsed.

Music Wedded to Words

It is usually the case that the music is wedded to the words, but sometimes a composer seeks words to fit the melody he has already written. I recollect an instance in New York, several years ago. The composer desired another verse for a "Production" song, which, strangely enough, contained only one verse and a chorus. The lyric author who worked with him was out of the country at the time, and I was asked to undertake this little commission. I made one attempt, but without success. Then the composer informed me that success was unusual under such circumstances, but I requested opportunity for another trial, which was granted, and—well, anyhow, I heard the song sung with my verse in, when the play was put on in Brooklyn. There are a number of composers who write their own words, and it goes without saying that these fortunate individuals have a "pull" over others who depend upon "the party of the second part" for their lyrics. Joseph Adams, an English composer of note, once told me he had no difficulty in disposing of songs the words of which he was responsible for.

Remuneration

Then there is the important question of remuneration, for, strange as it may appear to the uninitiated, poets, versifiers, and "sich" cannot exist solely on the airy, fairy spindrift of their mental creation! They have appetites, just like ordinary mortals, and poems are mighty unsatisfying, considered as diet! For my first published lyric I received a guinea, and I believe that was the amount asked by Mr. Teschemacher in days gone by. At last hearing, rumor had it, that he could obtain almost any fee he liked to ask! Clifton Bingham's advice on the matter was: "The best plan is to get as much as a publisher will give you!" "Verb. sap." It is not always safe to leave the question of payment to the publisher, however, nor to imagine that the moderate fee you request will coincide with his idea of remuneration. Oh, dear me, no! I remember what happened when my old schoolfellow, Harry Lane-Wilson—who visited the States many years ago in the capacity of accompanist to Mme. Albani—took a fancy to one of my lyrics. His publishers wrote me that he had told them the fee I asked was one guinea, adding that they enclosed fifteen shillings, as they considered that sufficient, seeing I was not well known! Well, that's "way back," and I have had the use of that fifteen "bob" ever since, although the song has never been published, and poor Harry has been under the turf a couple of years. I have heard regarding that same publishing-house that it no longer exists! (Truly, Nemesis, though sometimes a laggard, overtakes her quarry at last!)

Good Titles

In conclusion, a word as to the importance of good titles. A striking, effective title plays no small part in securing the success of a song. Simplicity should be the keynote here, while brevity is a sine qua non. Think of the songs with a reputation whose titles consist of but a single word,—Stephen Adams' "Mona," Behrend's "Daddy," D'Hardelot's "Because," and, in this country, Bruno Huhn's "Invictus" and Clare Kummer's "Dearie,"—to name but a few instances. In numbers of cases the title is thrown into

high relief in the chorus, as in Alfred Solman's "Mine," where it occurs in every line, and with marked emphasis. In others it begins or ends the refrain, perhaps both; while in a large percentage it simply states the subject of the song, without entering into it in similar form, as in the following example:

A DEAR LITTLE GIRL.

There's a sweet little, neat little, fair little maid,
Who lives—well, no matter! but too far from me!
Her cheeks are blush roses, her hair a brown shade,
Her eyes soft and pure—and ten birthdays has she.

When she smiles, 'tis a sunbeam that lights up her face,
And her laughter rings out from a heart free from guile.
'Twere a corner of Eden were she in this place,
Yet, alas! I can see her but once in a while.

For this sweet little, neat little, fair little maid,
I would give a king's ransom to make her my own;
But, that blessing denied, I take comfort in this:
There's a spot in her heart I can claim for my throne.
And when—now and then—to her home I go down,
To meet her once more sets my heart in a whirl;
For a welcome awaits me, I know, in that town,
From that sweet little, neat little, fair little girl.

—JOHN NOLAN.

"MY FIRST VOCAL LESSON AND MY FIRST REAL LESSON"

By LUCIA LANGDON

As a very young girl I went at an appointed time to the studio of a much advertised vocal teacher in one of the large Western cities.

Two light, airy, spacious rooms on the sixth floor of an up-to-date business building comprised his teaching quarters; these rooms seemed poetically chosen, as the rooms next, on the right, were those of an artist, whose beautiful pictures one could get a glimpse of every time the studio was entered. On the left was a large window, through which one could have an inspiring view of one of the city's parks.

A grand piano stood in the middle of the largest room of the studio; an upright in the other room. Palms and ferns were here and there. Pictures of celebrities hung all over the soft-toned walls—celebrities who, it was whispered, were very near and dear to the teacher. Oriental rugs were placed in just the right places. Easy chairs and inviting looking divans were not missing. At first sight of these rooms one felt an irresistible desire to sink into the nearest chair and rest forever, but for the most part the place looked ready for the business of turning out successful singers.

The teacher with a number of medals conspicuously displayed on the lapels of his coat (which, as one could read in spite of one's modesty, were won in the Imperial Conservatory of Music at Vienna, Austria) came forward with a pronounced quick stage walk to meet me, apparently utterly unconscious of those medals that kept glaring and staring at me with so much power.

As he was advertised as a vocal teacher I took it for granted, young as I was, that the medals were bestowed upon him in honor of some soul-stirring song service rendered, or for some great vocal work done with pupils. My admiration for his powers seemed to grow, as I surreptitiously looked again and again at those medals.

After a little preliminary talk, which impressed me as highly important then but which I afterward learned was just so much palaver, I arranged for lessons at so much per term and so many lessons per week.

I could hardly await my lesson day, so anxious was I to begin study with that teacher, whose ability seemed so unmistakably sure, for was it not engraven all over his heart and lungs and didn't the atmosphere of the place radiate it, and wasn't prosperity written on everything? Prosperity due to that ability?

The day for my lesson came. I went. I never had taken vocal lessons, so it was an epoch in my life. Before I entered the studio I peeped into the artist's place and had a look through the window at the park, and felt the effect of the studio's surroundings.

The teacher met me as before, passed a remark or two as I was taking off my hat. Then he sat down at the piano and told me to stand by him and do as he did.

First, he asked me to breathe with my abdominal muscles, at the same time showing me how; then told me to breathe deep as possible that way and make my breaths long. I breathed and breathed as deep and long and hard as I could, using those muscles to their extremity, for I was quite athletic and desirous of showing my strength. I continued breathing, deep and long and hard until my back began aching.

He sang a tone on lower C and told me to do it.

I inwardly hoped my voice couldn't possibly sound like his, and my regard for the medals fell a degree as his voice lingered in my ears, but I made up my mind to do as he did, for was not this that first lesson I had been longing to take and should I not trust my teacher?

I took the prescribed big, full, deep breath, using my abdominal muscles, and poured forth a volume on that tone, and the next, and the next, imitating him as best I could. I was getting imbued with the idea that might was the thing wanted by this teacher, and that might meant right, and I wanted so much to be right.

We surely must have sounded to the other occupants on that floor like a brigadier-general and his aide-de-camp shouting orders over the din of battle. We kept this going for fully thirty minutes. By that time I was red in the face, tired, and not altogether gay.

Not only the abdominal muscles were intensely exerted, but the muscles all over my body were highly wrought upon and rigid.

A lull came in the lesson like a calm in a fierce storm, during which he told me I had a heavy dramatic soprano voice and should study for grand opera; that I would surely make a success of it; to be sure to practise as he had shown me and to come again on such and such a day of the same week for other lessons.

After I had rested a little—and come to think of it I must have needed some rest—I put on my hat and went home with my head full of dreams of the future he predicted could be mine. I thrilled a little as I imagined how the neighbors would love to hear me practise "roles," as he called them. If using my muscles in this strenuous way meant success, then I would do it, for others must have done it in reaching their success.

Alack a day! The days passed as days do—the weeks passed as weeks do—the months passed as months do, and

though I practiced every day very conscientiously, just as he told me to, I didn't get any nearer being that grand opera singer, but I did have aches more and more in my back. He was still trying voices and giving first lessons as he tried my voice and gave me my first lesson. His whole theory of voice development seemed to consist in trying voices in his own barbaric manner and in pronouncing great futures for all.

By this time my parents began an investigation of this teacher, who was whooping his pupils on to such muscular efforts. They found he was a medal graduate of the Imperial Conservatory, but that his medals were won for the greatest velocity in piano playing.

Learning that, they marveled no more that he kept me exerting my body to its fullest capacity.

It was said he had studied voice development too, but my parents thought his ideas fierce and erroneous, and deemed it wise to take me from under his gentle care. It was quite a relief to me to be freed from that teacher's personality, from his wild vocal ways, from the large, incomprehensible words he directed at me from time to time, from his medals and from the false pretensions to greatness of that studio. The celebrities on the walls were no nearer or dearer to him than to me or any one of his pupils. That was just one of his little ways of advertising himself.

I have felt since like the little boy who almost drowned. He said, speaking afterward to his old colored nurse, "Anyway, mammy, I had a lesson." She said, "Laws chile, that were no lesson for yer, that were just an adventure."

So my vocal adventure came to an end.

Some years later I made another appointment with another teacher. This time it was in the East, in one of the largest cities. As in my very first experience, I was to come on such a day and such an hour. The day dawned bright and clear on which I was to make another vocal plunge, and, as I hoped, a real first lesson. At the appointed time I presented myself at the studio. I shall never forget each detail of that studio, for I was mentally comparing it with the other one and noting striking differences. Just one room and one piano, and at the piano was seated a very intelligent and capable looking accompanist, with no frills or foreign airs. One or two pictures of prominent singers graced the walls, but they didn't seem to be especially related to the teacher. There were many different pictures of young singers whom I afterward learned were this teacher's successful pupils.

The studio had no particularly planned surroundings, though it was highly pleasant and light, appropriately and well furnished and the ceiling was noticeably high. I was

received in the most kindly and polite manner by the teacher, who had no stage walk, was matter of fact, and who, thank the Lord, wore no medals.

After a breathing space I hesitatingly drew out my music, which was "Six Songs by Grieg." I didn't know which song I sang the worst, so ended my mental debate by selecting "Ich Liebe Dich."

Off to one side stepped the teacher, and with an expression of keen interest and kindness he prepared himself for whatever might assail him.

I ventured upon the song. I was half way through it, when he stopped me and said, "You are afraid of me?" I said, "No." I inwardly thought, "One wouldn't be afraid of you in a thousand years!" I wasn't afraid of anything but my rigid muscles. However, I finished the song, and felt somehow or other that I was face to face with truth in that studio.

He then began straightway to give me my real first lesson. The other first lesson, though it had left its mark on me, had faded into nothingness.

This teacher brought out a large chart of the human body, showing the diaphragm, lungs, muscles of the throat, etc., and gave me a little practical talk on the importance of using these properly in singing; then a wee lecture and illustration on breathing correctly for singing, using his diaphragmatic muscles; he said singing was breath properly directed, that I would have to work and work hard, that he could not tell what kind of a voice I had, but after my tones developed he would tell me.

He had me take a good natural breath, extending the diaphragmatic muscles on either side, then told me to use that breath in singing the tones, not to force the muscles of my throat to do the work, but allow them to relax. He told me where to direct the breath. I was to sing very lightly, and in the manner he showed me, on the tones he designated, that my lower tones needed the most work, because I had been producing them not on the breath but by forcing my throat muscles into hard action; to try to relax thoroughly and come every day for a fortnight or so for a short lesson, so that he could watch me closely and see that I did no wrong thing.

All of this sounded sane and practical and within one's powers. It was quite a pleasant sensation not to be told glibly, right off the reel, what kind of a voice I had.

Here was something to work for—the development of a voice. Work was the dominant thought of this new kind of a teacher. If I would succeed I must work.

When I left the studio, after what I then considered, and still consider, my first real lesson, I felt that this time I was "in right." I didn't go home with my head in the air, but I had a deep-rooted joy that far outweighed the head-in-the-air feeling in my determination and hope to win out.

The first teacher gave all pupils the same treatment, whether the treatment was good for them or not, like a quack doctor giving the same pill for all complaints.

The other teacher gives treatment according to the needs of the pupils. I have noticed quite often that no two pupils that I have observed are treated alike; each one is treated according to his specific needs. That is one reason, no doubt, that these pupils do not have to seek elsewhere for a teacher to give them real first lessons. I am indeed convinced that teachers with medals and wonderful studios do not make voices of those who would sing.

With an intelligent, eager pupil the real teacher, in a veritable niche in the wall, can do the work.

Evil and disastrous were the effects of my first lesson. Good and beneficial have been the effects of my real first lesson, and as evil is overcome by good so is my vocal adventure being gradually overcome by my first real lesson.

I want to add that my voice is not a heavy dramatic soprano, but a coloratura soprano, and that each day I am getting nearer my goal.

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WHEN CERTAIN METHODS FAIL

By STETSON HUMPHREY

[This is the second in a series of three articles which Mr. Humphrey has prepared regarding the present conditions in the public schools as related to music and a possible means of remedying existing evils. Mr. Humphrey wishes to express his gratitude for the help he has derived from "Education Through Music" (Farnsworth), "Psychology in Education" (Roark), "The Mind and Its Education" (Betts), "Lyric Diction" (Jones) and "What Children Study and Why" (Thorndike).—Editor's Note.]

One of the fundamental truths to be learned in all existence is a constructive criticism, and that it is a poor policy to tear down any present plan of work until the devastation may be replaced by some other plan which may be considered better and more nearly approaches a desired goal. In the preceding article I endeavored to show the actual material value of music from the general psychological and pedagogical standpoint—what music can and will do for the brain when intelligently studied; and in the following I have made a criticism to show specifically where certain methods fail, as they can but fail under the unalterable laws of nature. In an article to follow this I shall put forward a simplified plan based on obedience to these laws and upon experience, which will never cease to be the world's teacher. It would seem at times that we shall never be able to disprove the theory that truth must yield to custom.

However, before making any criticism whatsoever, it must be recognized that there are a number of intelligent, wideawake public school music supervisors who, being aware of the all too evident fallacies apparent in so much work, are striving to break away from the old and put forward newer and better methods—newer as applied to the study of music, and better in self evidence. They realize that it is music in its true sense, not sight reading; rhythm, not time; and tone, not sound, that must be aimed for. And to them, as a nation, we owe gratitude for whatever musical progress may be made throughout the coming decades.

Supervisors and Fundamental Voice Training

In a recent study of the work of some seventy supervisors and normal schools here in America, it has been absolutely appalling to find that only a fractional proportion are teaching, and what is worse, are capable of teaching any fundamentals whatsoever of a correct voice training. Nothing of practical value is given to the child to consider either in simplified tone production or breath control. It of course would be impossible to develop the grade teachers into voice specialists, but they could impart a few simplified elementary principles, which not only would be applicable to a continued study later on, but what is perhaps more important, would stimulate a desire for, if not actually develop, a better tone quality, pronunciation and enunciation in our American speech. The grade teachers, normal school teachers, and even supervisors, had no particularly well founded theory for the voice. Few, if any, of them could sing themselves or ever had sung, and those who did, sang so badly that it were better left undone. How, then, are we to disprove the theory of George Bernard Shaw that those who cannot do, teach? With this remarkable lack of vocal knowledge, it is not surprising to find that when a neutral syllable, and there are neutral syllables, is selected for work in vocalization, the choice falls upon Loo. "The singer must be particularly careful of vowels with a low mouth pitch, such as the Italian u (oo in woo) on very high tones, for not only are such tones made articulate at the direct cost of the vocal cords, but the timbre of the voice, as well as the vowel quality, suffers from the unnatural adjustment of the resonators." ("Lyric Diction," by Dora Duty Jones.) The selection of Loo is vocally unfortunate and wrong for several different reasons. First, Loo is the outcome of the tongue position of the great rudimentary vowel Ah, and a muscular contraction of the lips, and when not approached from this point of view is much more likely to be produced incorrectly than a rudimentary or single position vowel. Second, it stimulates a wrong impression of tone color and value in the child's mind, as it is the very darkest vowel which it is possible to produce, wherein we can teach no shading for any interpretative work. We must always start from a middle or neutral point, which can be lightened or darkened as the case demands. Third, Loo develops an idea of woolly and breathy tone, lacking natural resonance and color. Fourth, it produces an unnatural resonance, so that the child feels an immediate difference between the spoken and the sung words, which is entirely wrong, as singing is simply speaking to pitch and a rhythmic prolongation of the vowels. Fifth, when wrongly produced, it causes an unnatural muscular tension at direct variance with the first great law of all singing; viz., relaxation. While there are innumerable other points against the use of Loo as a neutral syllable, there are, of course, a few points in its favor in that it approaches the idea of singing into the dome of the mouth and sometimes the head resonators. As in all things, Loo has its place of value, and when approached from the proper level and with the correct foundation technique, is of great value as a vocaliser; but it is not, and never can be considered, a good neutral syllable or a starting point for tone work without previous vocal knowledge, and when used as such, commits more actual harm than good. Its popularity is due to the fact that it covers up unpleasant, forced, raucous, pinched and tight tones. It does not go to the source of the trouble, however, and is not a corrective but simply a veil which is drawn to cover the thing we do not wish to see. It is the lazy teacher's cure for all vocal wrongs and ills, a quack patent medicine in the vocal

science. There are undoubtedly good drugs in most patent medicines, but there must be some knowledge for their proper application.

Sense of Rhythm Wanting

Another almost diabolical lack is a sense of rhythm in the school music as taught in innumerable localities. The children are taught to count rather than first to feel the pulse and swing which should be the source of stimulation for the counting. Time seems to be the main object. Unquestionably time is valuable, but it is across a wide chasm, bridged by rhythm alone and must be approached through rhythm in order to be of any appreciable value. Once develop a sense of rhythm, and time holds no difficulties; but to approach rhythm through time is an endless and tedious task of well nigh insurmountable difficulties.

Absolute Pitch

The entire stress of the school musical education, with a certain few and marked exceptions, is put upon sight-reading and intervals, which, as previously discussed, entirely loses sight of the educational and musical value of the subject. What is worse, instead of using the correct staff names of the notes, a system of old Italian syllables, do, re, mi, etc., is employed, with this result: that the written note on the staff bears no mental relation whatsoever to the sung syllable and the note on the piano-forte keyboard. In other words, do, re, mi may be C, D, E or F, G, A or B flat, C, D, according to the staff signature, so that do, re, mi never forms any one definite pitch form in the mind. If, from the beginning the child learns that C below the staff always sounds the same and never any other sound, and in a like manner A and F, etc., the brain accepts these sounds, becomes acquainted with them, and in due time recognizes and recalls the sounded note when the eye appreciates the printed note on the page. A very common example of this ability to recognize a definite sound is demonstrated daily in nearly every one's life. We recognize one another's voices over the telephone or in the dark; we distinguish the front from the back door bell; we know which telephone rang, and the trained servant knows which room or table is calling. These are simply crude examples of this very common faculty. Sages may shake their heads and say you cannot develop absolute pitch, but it is being developed daily in conservatories throughout the world, and if not absolute, a relative pitch is easily acquired, which is practically as useful.

About the Do, Re, Mi System

The do, re, mi system is absolutely wrong from many distinct standpoints. First, it requires a double mental process, making otherwise interesting work difficult and unintelligible. In a given key, A, one first must recognize the key from the signature before we can find the do to begin our reading, and having found the do, we must continually translate "A is do, B is re, C is mi," etc. You may say this is not true, that having found the do, that is all that is necessary and that the reading continues by position. If this is true, why not read by position in the first place, eliminating the unnecessary process of the do, and learn a correct chord feeling and the acknowledgment names of the notes. However, the dual process of translation must take place one way or another, for otherwise, after a two-measure vocal rest in a song in the key of A, the next measure begins with D, E, F, or where you please. How, then, is the singer to find the note? Either by translation of the note name to the do, re, mi, name or by space position; in which either case demands more than twice the necessary work. Is it a wonder that children find music difficult and tedious? And one can scarcely blame them under these conditions. Then comes a third process when we have the words to sing in addition.

In the second place, as the child matures and takes up a formal and specialized study of music, he must then discard this do, re, mi and learn the staff names, yet once having learned the former as a child, he continually harks back to it as a crutch to help him in his confusion. That great majority who go no further should have the fundamentals of musical joy well grounded and not be cluttered with an opaque technic for which they have no practical use. The intervals must be taught, and we learn that from C to D or do to re is a whole step, etc. Why in all common sense is it necessary to confuse the mind with the fact that from do to re is a whole step, if we learn that from C to D, or the first two notes in any scale is a whole step, as we must do eventually? Let me ask any thinking person to go into a room where a teacher is explaining the difference between the major and the minor scale by means of the do, re, mi system, and I feel sure that you can but intelligently agree that this is an absurd process. It makes the minor entirely dependent upon the major and absurdly difficult and distorted. We bemoan the fact that our singers are seldom good musicians, and yet we continue to serve on the embryo a sentence which would justifiably terrify much older and more experienced minds. Imagine the absurdity of telling an instrumentalist that the minor is the la, do, re of the major, and that the tonic major

chord, do, mi, sol, do, differs from the tonic minor chord, la, do, mi, la, in feeling and in that the tonic is no longer on the do but is on la. One sixth grade boy remarked aloud, "Oh, gee, give us a rest," and had the teacher really punished him she would have kept him there in class rather than have sent him home, where most sympathies went with the boy.

The one and only point in favor of this very old-fashioned method is that the teachers claim that it would be well nigh impossible to sing the staff or pitch names of the notes. One teacher said in derision, "Imagine my class singing E sharp, F sharp, G, A, etc.!" What would it sound like?" and upon being asked to try a neutral syllable was amazed to find that the children read exactly as well and with infinitely better tone and phrasing.

This clinging to the do, re, mi shows with painful clearness the lack of any other tone work. Those of the supervisors who are awake and thinking, claim that they continue with the old do, re, mi method, although they appreciate its fallacies and disqualifications, because they have no good substitute method to use in its place. And this is comparatively true, for here again commercialism has had a ruling hand, and the more elaborate the outlay of books selected, the better the book companies are pleased. We find our schools demanding that parents purchase four and five volumes when two would be all sufficient and where only a small part of the printed matter is ever used. With few exceptions, the selection of songs for the children's use is ridiculous. If the children are to be taught anything, they should be taught the best. Is it not far better that they should in childhood become acquainted with the world-famous folk tunes and song stories which have lived and been loved for centuries, as they will for centuries to come, because of their musical, pictorial, mythological or atmospheric worth, rather than to be filled full of the twaddle of sacrine tunes which should never have been unleashed? This article is not an advertisement, but there are collections of songs in use in a few cities which are excellent, and there is to be printed before long a simplified method to take the place—and I hope entirely supplant—the old do, re, mi. Had these things been in use long ago, America would be further on the road to musicianship and musical appreciation.

The American Speaking Voice

The greatest savor of the American speaking voice, the twang of colloquialism, the poor enunciation and pronunciation of vowels and slurring of consonants is public school music; and, too, the most hard-headed, cut-and-dried materialist must admit that a distinctly unpleasant speaking voice will get on the nerves. American speaking voices are not good as a whole, but are bad only through misuse and not through any organic deformity. If, throughout the country, there were put into the normal schools a method to teach speech and singing relaxation with a breath support, a clear understanding of the use of the lingual muscles and the kinesthetic faculty, a correct emission of the six great fundamental vowels and the undisturbing factor of the consonants, a practical understanding of the resonators, their functions and their acoustical values, even in the most simplified, rudimentary fashion—which is entirely possible—a single decade would see a remarkable change for the better.

Greater Stress Upon Subject

As the brunt of all musical training falls directly upon the grade and class teachers and not upon the supervisors, it would seem that the normal school, where the teachers are trained, should lay far greater stress upon this subject than they do. It must, however, be said that it is perhaps hardly fair to criticize the normal schools when our universities graduate pupils from their fine arts colleges and recommend them for positions which they are entirely incapable of filling and where a teacher's value is placed upon his advertised worth, not upon his pedagogy. But such are American musical standards, which must be overcome and outgrown. We also must not fail to realize that these grade teachers are not specialists, but are dealing with diversified generalities, selected particularly for their interest and stimulation to a further development, morally, intellectually and physically; that they must first master a subject in some slight degree before they are in a position to make it clear to their pupils, and, with this thought in mind, a method must be selected strong enough to appeal to any laggard interest, simple enough not to appall with unintelligible difficulties, and yet combining all the salient features which hold the subject of the music science in its place as one of the indispensable studies in child life. Our present methods in music are not only so far over the heads of the children that they detest and eliminate them as soon as possible, but worse, are quite out of reach of the majority of the teachers. In consequence, their comprehension of the subject is so slight that they not only fail to "put across" their ideas or the ideas of others to the children's understanding, but, like the children, are somewhat bewildered, and, in annoyance at their bewilderment, turn against music as a drudge of their existence.

Break Away From Wrong Premises

We must break away from these wrong premises. Music is the religion of the soul; it is patriotism; it is inspiration; it is spontaneity of all life's emotion. Through the seven ages we turn to music to express our joy, our sorrow, our excitement, our depression, and our spiritual love. We all have it. It's there, if we are still alive, and if we are alive we must dig up the hidden talent and invest it worthily, deriving our interest. And if we are not alive—well, we are told that the hereafter is full of song, music and joy, and after all preparedness is not an entirely new idea.

CHARLES BOWES

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THE INTERPRETATION OF HUNGARIAN MUSIC

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In order to appreciate fully the origin and significance of the wonderful Brahms-Joachim collection of Hungarian dances it will be well to point out that there is no other representative work in musical literature in which the vastly different influences of three artists has been combined in such happy and successful manner as in them.

The third member of the illustrious company was Reményi. If Brahms had not accompanied Reményi for some time and through him learned to appreciate and love the untold beauties of Hungarian music, it is questionable whether the great composer ever would have taken such deep interest in the melodies of the Magyars.

After Reményi and Brahms parted, the latter arranged the Hungarian dances for the piano—these after a conception entirely different from that of Reményi, for he was strongly influenced by Liszt and arranged his native songs for the violin and piano similarly to the Liszt versions, known as Hungarian rhapsodies.

It must be clearly understood that, while the rhapsodic versions which characterize the Liszt and Reményi arrangements easily can be traced to gypsy influence, on the other hand the classic conception and form of the Brahms versions merely reflect the great German master's tributes to the simplicity, rhythmic wealth and colorful harmony which he found to be the chief characteristic traits of Hungarian music.

A Question for the Soloist

Before dissecting the interpretative possibilities of these works, be it agreed—or ad libitum disagreed, as to what the soloist's attitude toward these gems of our musical literature should be.

Should the soloist accept in the strictest sense of the word the purely classic form and spirit which dominates Brahms' conception and try only to bring to life the wealth of color and harmonies; should he sacrifice many of these fine points in order to follow Reményi's emotional flights, in which no rules and precedents could bar the impulsive authority of his Hungarian spirit; or shall he bow to Joachim, who subordinated ego on all occasions to the dominating thought of the composer and to the rigid rules which draw a heavy line between classic conceptions and those outside of this sphere?

Whenever students of Hungarian music meet, this question serves as a fascinating subject of debate. After seemingly hopeless wrangles, it is agreed usually that only through appreciation of each of the three artists' individual conceptions is one enabled to interpret these compositions properly.

To be safe and to come closest to the ideal conception of interpretation, the ideals of Reményi's untrammelled spirit should not be sacrificed to Joachim's musical stoicism, nor Brahms' conception of rigid form to the rhapsodic element introduced by Liszt, but the three masters' ideals should be combined into a happy and harmonious unit so that the rendition of these Hungarian melodies may be spirited yet dignified—a bit erratic, yet not unmusical.

Hungarian Music Abused Through Ignorance

It is timely to point out here that, because most musicians have never been acquainted with the foregoing facts and, as a result, have never had an opportunity to analyze the musical and "human interest" significance of this unique music which they aim to interpret, Hungarian music is grossly abused by ninety per cent. of players, not only by amateurs, but also by many professionals on the concert stage.

It is unfortunate that so few even of our cultured musicians ever have taken the trouble to learn a bit about the folksongs in their simple virginal form, for in order fully to appreciate the musical and poetic significance of the Brahms-Joachim dances, or, as a matter of fact, of all those Hungarian works arranged by Liszt, Hubay, Bloch, Nachez, etc. (whether for piano, violin or orchestra), one must go back to the very origin of these inspired melodies—back to the Hungarian peasant and his numberless tuneful folksongs.

From the study of the folksongs in their simple, laconic form it will be learned:

- (1) that the Hungarian folksong is merely a musical dialogue with one's self; this accounts for the abundance of ad libitum passages which must be brought forth with understanding;
- (2) where to take liberties in tempo, accents and general phrasing, and where to avoid them;
- (3) why the "Hungarian maketh merry with tears" and how to infuse this melancholic spirit even into some of the seemingly gay musical sentences in the very heat of a dance composition;

- (4) that the player above all must learn to grasp the poetic significance of the songs through an understanding of the lyrics, so that, in instrumental interpretation when the lyrics are omitted, he will know where and how to apply strenuous rhythmic and musical accents, and other ef-

(example No. 3, first half), but quickly calms down with an enticing rhythmic retard, just sufficient to give a loophole for the admission of the melancholic spirit which, for a moment, transforms the atmosphere of gaiety to one of remorse. Then the first theme is repeated abruptly, with increasing abandon, and even now, when the theme is brought



EXAMPLE NO. 4.

fective phrasings, which will partly compensate the audience for the loss of the fascinating lyrics, and incidentally bring forth the Hungarian spirit and characteristics of the composition in all their uniqueness, ruggedness and poetry.

The Interpretation of a Popular Number

The Brahms-Joachim Hungarian Dance in D minor (No. 2) is perhaps the most popular and most frequently played of the set, hence it is chosen for special attention here.



EXAMPLE NO. 1.

Perhaps the reasons for its popularity are the spontaneous and emotional qualities which have not been hampered much by the classic restraint of its setting. In the first theme there is a rush of harmonies and rhythmic beauties that may be played with hilarious abandon, pro-



EXAMPLE NO. 2.

vided it is brought to full control at the close. (Example No. 1). The closing notes should be sustained (though the ritardando should not be dragged out too much), heavily accenting each note of the characteristic Hungarian turn which ends most Hungarian dances. (Example No. 2).

This rule does not hold good for every occasion when one finds such turns. In most instances the turns are played in the same tempo, if not faster, than the rest of the dance. On this occasion, however, the turn closes a theme, leading into an entirely new subject, hence the heavy accents are timely and effective.

The second theme also begins with a rush of emotion,

back for the second time, the interpreter can not help but be held in the inspiring grip of the music. Here follows a short pause, and the second part begins in an entirely different mood.

Slowly though rhythmically the theme trips along, but only for a little while; soon an ever increasing rubato brings back the fierce spirit of the dance (Friss Csárdás), and quickly enough the second part comes to an abrupt ending (example No. 3, second half). Then follows the recapitulation which brings the dance in the last repetition of the first theme to a climax. The sustained ritardando is broadened out more grandly, but just when the final chord is expected once more the abrupt change of emotion occurs and the piece ends with two bars of prestissimo topped off with a short harmonic. (Example No. 4.)

To bring out the above mentioned effects takes greater mastery of the instrument than one would realize on glancing at the music. It is not a very "grateful" composition, nor are any of these dances, for that matter. To throw one's self head over heels into a sea of spontaneous emotion and yet be able to control it all in a moment is not an easy task. Too often this dance is rushed through without any contrasts.

The second theme should be started at the frog. In this way the different character of the rhythm from that of the first part can be strongly brought out. The ritardandos should not be stinted, but allowed to swell in volume, especially at the closing measures of the composition, where Joachim has introduced some grateful sixths. These should receive an additional accent which marks in an almost startling manner the abruptness of the short prestissimo bars at the end.

The earnest student of violin literature will be gratefully reimbursed for giving these dances his deepest study. In their own field these Brahms-Joachim Hungarian dances will live on forever, just as our celebrated classic concertos, sonatas and other epoch marking works which are more dearly cherished with the passing of years and decades.

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EXAMPLE NO. 3.

SIDE-LIGHTS ON NASAL RESONANCE

By GEO. F. BRIERLEY

In answer to many expressed wishes to have the subject of some of my vocal beliefs put before the public, I very willingly respond; hoping it may interest some of your many readers.

The vowels of the American language are divided by the consciousness of the nasal resonators, into two kinds, the one called favorable, and the other unfavorable, the differences being brought about by the employment, in their constructive action, of pure, or impure, constituents.

For the present we may term the favorable vowels, anti-nasal, and the unfavorable, pro-nasal vowel sounds. The first group, the anti-nasal vowels, consist of the vowels *o* as used in the word flow; *as*, as used in the word large; *i* as in the word fill; and *oo* as used in the word blue. The second group, the pro-nasal, consist of the vowels *a*, as in the word play; *ee*, as in the word plea; *e*, as in the word tell; *u*, as in the word ply.

There are forty-two vowel sounds in our language: seven sounds of *a*; six sounds of *e*; five sounds of *i*; seven sounds of *o*; seven sounds of *u*; two sounds of *oo*; three sounds of *y*; about five diphthongal and triphthongal sounds; when all the similar phonetic sounds are eliminated (rough and ruff) there are still left twenty-one sounds which go to make up our American vocabulary.

There is no question that the vowel sounds are the medium that convey to the listener the tones that they hear, and that these are pure, or impure, according to the treatment given them in their production.

I agree fully with an article by Mr. Kelly in the *MUSICAL COURIER* on "Resonance," but go a little further than he does, in that I claim there is a dicta or dictum, which must be laid down for the proper usage of this important resonance. What an iconoclastic scourge, red handed reformer and level headed handler he is of those old fogies who still believe in head tones, throat tones, and chest tones.

For many years I have laid down these principles (Kelly's) of resonance, in my teaching and writing, and repeatedly have claimed that the old masters did not mean, in their teaching of "voce di testa," head tones, but head resonance; "voce di gola," throat tones, but middle resonance, and "voce di petto," not the lowest voice, but voice with the lowest resonance. They recognized that all tones were a product of the vocal machinery, contained in the chest and larynx, but were colored and varied by the resonant conditions, reaching from the head to the feet.

There are many and different types of resonators, embracing the head resonances (post-nasal and palatal arches), the nasal resonance (specified above), the mouth resonance (very important), the throat resonance (wondrously varied), the chest resonance (never lacking), the spine resonance (stability and solidity), also the sympathetic vibrators of the upper and lower limbs, not well understood, but marvelously helpful in tonal breadth and volume.

The nasal resonator plays a very important and definite part in the construction of most of the consonants (articulation), and is felt and known in some, as the factors in toto, such as *m*, *n*, *ng* and others, and must be free and untrammelled in the beginning and ending of every tonal product, varying in its manifold use, from consonant, initiative, radical, vanish, to the concluding consonant, which make up the tonal word. The nasal resonator, consisting of the front (nostril) cavities, and the upper, middle and lower turbinated cavities, which are all helpful in certain parts of the tonal and word production, but judged by the favorable and unfavorable vowel forms, are not used for every vowel alike. The lower turbinate cavity, being nearest to the mouth exit, and forming force, is the one that gives to the tone its nasal twang, as its close proximity to the moving and supple soft palate brings into use this agent for good or ill. When we sing the tone vowel "o," as in the word "flow," we shall find that the soft palate and uvula, ascend up in the back part of the mouth, sufficient for the soft palate to close the passageway from the mouth or throat into the lower nasal cavity, preventing its usual activity and freeing the tonal word from its nasal twang, the uvula ascending into its sheath in the upper part of the mouth.

When we sing the tone vowel "a," as in play, we shall find that the soft palate does not raise to close the lower cavity by the natural procedure, but must be cultivated by the user of the voice to do that work, so as to avoid the nasal result which will come into the tone unless the cavity is closed. Does not this explain in some measure paragraphs in Mr. Kelly's article, where many teachers direct their pupils to focus the tone, although the focusing is not done there, but a proper effect may there be instituted for future focusing? Now, as the two vowels men-

tioned are good types of the two conditions of vowel tone, we may lay down this law, that if the singer wishes a pure tone, free from nasal twang, and like unto, in character, the tones made on the favorable vowels, he or she must eliminate from every radical sound of every vowel the activity of the lower turbinate cavity, by its closure, through the medium of the soft palate.

The nasal contribution to a tone product is brilliancy, and the tendency of all voices, using indiscriminately the lower turbinate cavity, will be towards a brilliant, hard and strenuous nasal content.

That the consonant (1) at the beginning of a word, the setting on of the vocal action, (2) as the initiative, the pure tonal product in the radical, (3) vowel sound, the vanish (4) of the vowel, and the concluding consonant (5), are always distinctive parts of the tonal word, must be recognized; though by continued mental and soulful mastery they may become to the singer and appear to the listener almost automatic, this does not release any of these factors from their separate individual energy. In the consonants or vowels that do demand a nasal action, it must be made, like the vanish of our diphthongal vowels, as short as possible, so as not to hurt or injure the purity of the radical vowel sound.

The singer who attempts to sing the tonal word "stream" with a prolongation of the *m* at the end of the word, will surely spoil the beauty of his tonal effort by a surplus of consonantal-nasality.

These disasters to the best tonality are very noticeable in the disc revelation of the phonograph, as the metal receivers and metal recorders do most surely proclaim the brilliant nasal tints of the voice to an unusual degree, and the singers who, away from the phonograph records, have but little nasality in their voices, reveal often a marked nasality, even in their best records.

The constituents of the human voice may be named as brilliancy, clearness, sonority, soulfulness and language; therefore, if the singer possesses in a marked degree the constituents of sonority and soulfulness, with only a small degree of brilliancy in their tonal content, then the metal receivers and recorder cannot so much intensify the bril-

liant factors as to develop an abnormal amount of nasality.

The singers, whose records on the phonograph are most like the revealed voice of the singer away from the phonograph, are those who most thoroughly eliminate from their voices the nasality of vowel or consonant and thereby record only the pure tonal content.

Each listener to the phonographic records may have some predilection for a special type of voice or style, but for my best illustration of a true phonetic record I may call to your memories the records of the eminent French baritone, Plançon.

That singers often succeed very well in our concert halls and churches, though they repeatedly violate every law of the pure tonal content, in the specific nasal vowels, consonants or vanishes, does not in any degree prevent the listener, artistic or otherwise, from wishing that they would produce unfavorable vowel and consonantal sounds as clear, round, full, voluminous and pure as they do those that I have termed favorable.

In our language there are but two of the vowel sounds that follow the Italian plan of allowing no vanish after a radical sound of the vowel, and these have been culled from the Italian alphabet, viz., the *ä* of the Webster dictionary called the Italian *a* (ah), and the *oo* of the same language. The vowels called diphthongal are, *a* (ai-ee), *e* (ee-uh), *i* (ah-ee), and *o* (oa-oo), and as these constitute four-fifths of our vocabulary, the singers must be prepared to change the mouth shape, as regards the size and the character, that the listener shall not hear the vanish, only as the proper finish to the word result, and it must be done so quickly and so cleverly that the soft palate loses but little of its corrective quality.

In the *MUSICAL COURIER* there have been notices of one greatly renowned teacher who had agreed to prepare a voice for the special purpose of singing for records in the phonograph, such preparation looking toward the obliteration of the nasal impurities.

Such an announcement shows the keen artistic sense of the failures to record the best of the human voice (on the phonograph) by one who has had long experience and practice. The last twenty-five years have brought about great growth in the developments of vocal teachers' ideals, and as all good vocal work is built on ideality (brain consciousness, facial expression and personal revelation), the constant appearing of such idealism, as expressed in the articles by Mr. Kelly and others must contribute largely to the betterment of teachers' plans and students' progress, in the knowledge of soul, mind and body, the great trinity of vocal manipulation.

THE REAL PURPOSE OF MUSICAL TECHNIC

By LANDSEER MACKENSIE

The real purpose of musical technic is to provide a means of reproduction for the impressions made upon the musical sense. Technic comprises the full and automatic use of the possibilities afforded by the means, or instrument for making music. The study of technic should not be limited to the acquirement of mere muscular facility. A perfect coordination between nerve and muscle must exist, but it should be so automatic as to be unconscious. Above and beyond facility, technic should comprise the practice of principles by which effects of rhythm and tone color also may be automatically produced. These should be included in technical training and given the same importance in practice as the acquirement of facility. A perfect technic comprises the embodiment of principles which work automatically to give complete facility for every grade of musical expression. Technic should be recognized as a practice of principles, rather than as a practice of effects.

Piano Technic

To take piano playing as an instance. A piano phrase may be played perfectly correctly as far as the notation is concerned, and yet convey no expression as a phrase. Played in this manner it appears as a succession of notes in their correct order and duration, but carrying no intrinsic meaning, nor relationship to other phrases. A conception of technic which will permit of this is imperfect, and so cannot fulfill its purpose as a means for the interpretation of music.

The pianist should have a higher technical ideal than mere mechanical correctness. I say technical ideal, because the technical ideal is frequently confined to correctness and facility, all else being set aside as belonging to actual interpretation. Tone color effects are then practiced as part of the individual interpretation of each work. The result of this is a mechanical and lifeless interpretation, for constant repetition tends to the production of mechanical results.

Interpretation as a giving of expression should never be mechanical. All expression should be spontaneous to be convincing and vital. The means for the conveyance of expression should be automatically at the command of the performer for use as the spontaneity of feeling demands. The flow of feeling should not suffer any interruption from lack of material in which it may be depicted.

Practice of Principle

The technic of the pianist should comprise the practice of a principle of touch to give every possible gradation

of tone color without impairment of the fluidity of tone, or disturbance of the rhythmic balance. When such a principle has not been applied in the acquirement of technic, the interpretation of a work is interrupted, and the balance of rhythm disturbed by a conscious adjustment of the performer's touch to the exigencies of the effects he has studied to produce.

Technic to be perfect must be a completely automatic adjustment of all the means at disposal for the production of every degree of tone color demanded by expression. Then when the consciousness is employed with the interpretation of sense impressions, each necessary color for that expression automatically presents itself. Such a technic provides the only means by which musical compositions can be given adequate interpretation in terms of music. The musician must be in full and perfect command of all the resources at his disposal in order to give full and free expression to his sense of music. Therefore, technic must be unconscious and automatic. There must be no consciousness of technical difficulties in the mind of the performer at the time of performance. All such difficulties encountered in study must be forgotten in automatic technical perfection before musical expression can be free and unrestrained.

How often in listening to musical performances one becomes aware of passages which have presented technical stumbling blocks to the performer, and which have not been completely erased from the memory as such to give way to the interpretation of their meaning! There is a halt in the interpretation, and a change in the rhythm, and the passage in question assumes a prominence out of all proportion to its intrinsic meaning. Why? Simply because the performer's principle of technic did not cover automatic facility to overcome any difficulty which might present itself, and so a particular combination of notes occupies the consciousness of the performer to the exclusion of the interpretation of such a passage as a phrase in the elucidation of the composition as a whole.

Vocal Technic

Take the case of singing. How seldom is vocal technic sufficiently perfect to render a succession of notes with due regard to the symmetry of the phrase, should there happen to be one note much higher than the others. Will not the continuity of such a phrase be broken by almost every singer in an endeavor to "get" the high note rather than to sing it in due proportion to its associates? Regardless of all sense of climax such singers (and they are

not rare!) will ruin any phrase for the sake of giving undue prominence to the highest note.

Should not vocal technic be regulated by a principle which will enable every note in the vocal range to be sung easily and without effort, so that every note in a vocal composition may be sung with due regard to its relationship to other notes, both in intensity and tone color? Few singers can forget the highest note of any phrase, however insignificant in meaning as a "high note." Vocal composers have not taken this idiosyncrasy of singers into account, in consequence of which omission high notes are often apt to occur in phrases where no climax is intended. Hence the smoothness of interpretation of vocal works suffers constant interruption from the "hitting out" of certain notes because the singer has no technical principle with which to sing them.

Vocal technic should comprise a principle for the singing of every note in the vocal range with equal facility whether it be high or low, forte or pianissimo. Great artists sometimes arrive at such a technic by virtue of their own natural gifts, or by the conscientious nature of their musical study, but the point is, that such principles should form part of the training of every student. That they do not, is painfully apparent by the character of the generality of vocal performances submitted to the public. Technic is practised upon the indulgence of the public, in the place of the presentation of a finished performance.

Science and Technic

Why are not principles for the acquirement of perfect technic in all branches of music commonly taught? There can be no perfect musical expression where technic is faulty. The answer is, because such principles are not generally known. They are sometimes put into practice by great artists who, more often than not, do not know that they owe their success to principle rather than to endeavor or natural gifts.

Where can knowledge of these principles be obtained? From science. There are known scientific facts which if applied in technical training would insure the automatism of technic which is its perfection for complete musical expression. The application of these scientific facts, or principles would put the resources of the musician under the automatic control of his interpretation of musical works.

While music and science are divorced in their studies, the art of music is restricted to a few virtuosi. Science concerns itself with principles deduced from an analysis of effects. Art is concerned with the results of principles. The working hand in hand of the scientist and the musician would evolve knowledge of principles of music from which artists would result, as the general rule, and not as now, the exceptions to musical training.

THE RHYTHM OF A TRUE EDUCATION

So many of us are very apt to think, like Topsy of old, that we just "grewed."

The possibility of directing that growing is supposed to more or less happen. It is claimed that man developed the "Historic Sense" some time ago among the gradual evolution of his various faculties. That is the ability to isolate phenomena and review them in relation to past and present.

We are having plenty of dissection these days. The so called Scientific Sense is considered something of which to be proud.

And yet we often pursue happiness, though often we do not seem to know quite of what it consists!

Rhythm certainly is a builder. Every phenomenal appearance can be found to develop in some rhythmic manner. Time and space are sensed through rhythmic excitation. Art is expressed through rhythmic functions. Music—why does it accelerate and diminish the very heart beat? It is founded on, built up of—Rhythm.

Now suppose for a moment that all creation pursued its rhythmic course without catastrophe. What would come of the word disaster?

Perfect health is because of the perfect rhythm of the parts in interaction.

Hence: Education if vital, upbuilding, rejuvenant, must also be in rhythmic swing. Every part of the fabric of education must be in functional relation to the whole. This can only be accomplished through spontaneity of endeavor.

Spontaneity is when an urgent need is answered. So to educate we must arouse the rhythmic pulse of desire. How? Through evolution of the primal instincts. Every desire is because of the necessity of life! Each unit of living organism must feed its immediate want to secure pleasure. Happiness is but the sublimation of pleasure. You ask what this means? In evolution of the more refined, through the grosser, the wants are made to rise in the scale of desire. The bundle of sensation is made up of infinite ramifications. In each nerve are the fibrillae of other nerves. Excitation of the nerve causes these minor fibrillae to quiver with desire for adequate response. Give the response often enough and the fibrillae built up a nerve of their calibre.

So by catering to the sensations embryonic in the latent nerves we may raise or lower the grade of organism. Hence the importance of surrounding media for the development of life organisms. Catch these unfolding organisms in the rhythmic swing of impulses of cleanliness, beauty, animation, and you will have aspiration in the individual in varying degree until the latent becomes dynamic and surrounding is enriched with the reaction of the newly developed life. Hence a compound interest in uplift, and ultimate realization of the individual pattern in the fabric of the whole and the dropping out of the future rance language of many of its present words so loaded with petty self interests. The rhythmic pulse is quickened.

AUDITION OR SENSE OF HEARING A NECESSITY GROSSLY NEGLECTED IN THE DEVELOPMENT OF SINGERS

By JOHN J. LEVBARG, M. D., 1425 Madison Avenue,
New York, Clinical Instructor at New York Polyclinic
Hospital, on Nose and Throat Diseases.

A great many articles have been written upon the development, proper breath control, position of the tongue, etc., in the pursuance of voice culture, but I fail to find very many articles on the subject taken for consideration here. A fundamental element, and, in fact, an absolute requisite for a singer or artist to possess is the sense of proper hearing. One may have a voice with acceptable purity of tone and agile art yet the sense of proper hearing power may be lacking.

The sense of hearing as a physiological faculty is important as a controlling element in the production of voice. The speaking or singing voice is what our ears perceive. Musical sounds when produced by regular vibrations cause a pleasing effect upon the ear. Training and cultivating the voice under the supervision of a proper teacher is an advantage to the pupil and a positive goal for success. One of the greatest difficulties that beset the instructor or teacher of vocalism is to convince the student that his voice is wrong.

A student of vocalism came to me recently inquiring whether or not he were slightly deaf, as he claimed that whenever he took a music lesson his teacher chided him for singing off the key, though to him the tone and pitch seemed perfect. Upon examination from a medical point of view I found his aural organs normal. Then, testing with tuning forks and certain notes on the piano, I found his hearing was not wanting, but his musical ear needed training. Each teacher should devote more time and attention to developing a musical ear as well as a musical voice.

The teacher himself may be wholly or partially unable to distinguish sound, through age or imperfect aural organs, as I have experienced in my early days as a student of vocalism. My first instructor took me for a lyric tenor, another for low baritone. Only by careful study and observation I have at last been satisfactorily convinced of the proper quality by a teacher who possessed the above essential.

When the individual's ears tell him that his singing is

right, in fact he may be singing flat or a half-note high. Still he thinks he is singing correctly, and it is very hard to prove the contrary to him satisfactorily. The possession of a musical ear does not necessarily mean that one can sing; but it is indispensable for one with a good voice to possess a good ear—indeed, to possess the power of analysis, i. e., to be able to recognize the intensity, pitch and peculiarity of musical sounds. The hearing, concomitant with the voice, acts as a gauge or regulator. We know by experience that defective hearing means a marked change in the speaking voice. In a deaf person the voice is nearly always rough and very loud. I come across a good many singers who, having a catarrhal condition of the middle ear, complain invariably that the aspect of their voice is changed subjectively.

Proper Development of Subjective Sense of Sound Perception

The great fault I find with teachers nowadays is that they lay too much stress on the production of voice and proper breathing—which I concede are important—and entirely neglect the above essential and very salient requisite—the proper development of the subjective sense of sound perception in singers. (By subjective sense I mean the conception conveyed to the singer's aural organs when he sings.) The sense of hearing is essential to the modulation of the voice.

Sound perception varies in different individuals—their subjective sense may be normal. Some hear an orchestra as a whole, others distinguish the tone and quality of each instrument. The difference is not so much in the mechanism of hearing as it is in the training which the brain centers receive. Voice is more than sound, and speech is voice in action. The impression made by voice or speech depends entirely on the sound perceiving organs. Any pathological or diseased alteration of the structures intimately connected, as the naso-pharynx, an important resonating chamber, will produce subjective and objective alterations in the sound perceiving organs. Objective sense can be determined by a vocal teacher through tests, and the subjective ones can only be described by individuals. Sometimes a little trouble in the middle ear or eustachian tube will give to the artist a sensation of altered voice, but to the audience the voice sounds normal—his objective sense is generally normal. Intelligence may be a factor, but not an essential one. In many cases the illiterate may have a more sensitive subjective sense and objective sense of sound perception to musical tones.

Teaching any one to hear properly requires a great deal of patience and skill. Not only must the teacher possess a knowledge of phonetics, but also must learn the subject's nature and gain his confidence and co-operation.

RAFAEL JOSEFFY'S CONTRIBUTION TO PIANO TECHNIC

By EDWIN HUGHES

[It is contrary to the general policy of the Musical Courier to offer anything but original contributions in its educational section, but the manifest excellencies of the accompanying article by Edwin Hughes justifies its reproduction here by permission of the author and of G. Schirmer, Inc., publishers of The Music Quarterly, in which magazine it appeared.]

Mr. Hughes is widely known both as soloist, teacher and contributor of articles on musical subjects to American and foreign magazines. He has recently returned to this country after several years of musical activity abroad and settled in New York. He was a pupil of Rafael Joseffy before he went abroad, where he studied with Theodor Leschetizky and became the latter's assistant.—Editor's Note.]

(Continued from the Educational Section, February 8.)

Fingering, he believed, should be made to conform with the average piano hand, although exceptional hands might of course take exceptional fingerings. In practising he advised the study of single passages with various fingerings, and then the selection of the one which fitted itself most naturally into the hand for use when playing. At the lessons he was quite happy when he found that a pupil was making progress in the correct choice of fingerings.

The most clever solutions of difficult problems in fingering always occurred to him, and his re-fingering of an uncomfortable passage often led to the most exquisite perfection in its technical execution. As an example of the cleverness with which he overcame awkward situations, the following illustration from the Larghetto of Chopin's F minor concerto may be quoted:



The mere comparison of this ingenious solution with the usual clumsy marking of the passage is sufficient to show the cleverness of Joseffy's ideas in such matters. The following chromatic passage from the Chopin etude, op. 25, No. 2, fingered after the manner indi-

cated, fits the hand of the pianist like a glove and is typical of the nicety of Joseffy's workmanship:



In the selection of study editions for his pupils the matter of fingering always took a position of first importance. Of the Klindworth editions of Chopin and Beethoven he was a great admirer, largely on account of the excellence which he ascribed to Klindworth's manner of fingering, although he was not always in favor of the many liberties which this editor allowed himself in the way of textual emendations, preferring Mikuli's Chopin for accuracy of text. Bülow he thought went a bit too far in some of his notes to the Beethoven sonatas, and he did not consider him very modern in the matter of fingering. "Klindworth has often expressed things of more importance in his mere marks of fingering than Bülow in his footnotes," he said. "With Klindworth no footnotes are needed; every figure talks." Klindworth he considered a veritable genius at fingering, saying, "As you study Klindworth's Chopin you will always be learning something valuable about fingering. Klindworth is always correct, that is, he always follows out his laws of fingering logically." The Clara Schumann edition of her husband's works Joseffy considered insufficient on account of the lack of marks of fingering, preferring the edition given out by Bischoff as the best makeshift, but not regarding it as an ideal Schumann edition. One of the most excellent things which Joseffy called to my attention in the way of fingering was the Tausig edition of Beethoven's G major concerto. Here one can really speak of the "art" of fingering, for the editing in this respect is the work of a past master.

Joseffy's own editions of the works of various composers were not the result of a hasty impulse to do something of the sort, but rather the culmination of the study of a lifetime. He told me once that he had always had it in mind, even during his earlier years,

to some time edit the standard works of the piano literature, and to this end he always made copious notes as to fingering, methods of practice and so forth, on all the numbers which he studied for his concert programs. He had an extreme dislike of editions of classical works which had been gone through, fingered and annotated by mediocrities. I remember his remark on seeing an edition of the Schubert-Liszt song transcriptions, to which were attached, as editors, the names of two otherwise obscure musical personalities. "X. and Y!" he said, "Gott, what a combination!" and, "If the publishers want to put out a Liszt edition, why don't they get some one worth while for it, like Busoni," modestly omitting himself.

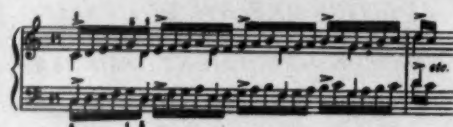
His great works on technic, the "School of Advanced Piano Playing" and the "First Studies," were also the result of lifelong compilation, connotation and collation of all manners of technical experiments which occurred to him during long years of most painstaking study and most exacting demands on the technical possibilities of the instrument. His "Advanced Piano Playing" he did not expect every one to use. "It is only for very advanced pianists—but for such it is very fine. It may seem a little arrogant for me to say that of my own book, but all pianists who have examined it have admitted it." This was the only thing I remember ever having heard Joseffy say in praise of himself or his works. When anything about himself or his achievements came up in the course of a talk, he always gave the conversation a sudden shove in the opposite direction. He had a rather small opinion of most of his own piano compositions, and once when I expressed a desire to study something of his he replied, "Oh! I don't know that there is much of anything worth while for you to study. Maybe the 'Czardas'; but I don't like it much myself." He was in fact the most modest of men, having none of the bravado and braggadocio which one is so accustomed to associate with the virtuoso who has conquered the concert audiences of two continents. A mention of the fact that Rosenthal had declared that he owed all his technic to Joseffy was met with a joking depreciation, and in looking over Joseffy's interesting collection of manuscripts and autograph letters, the communication from Liszt in which the latter names Joseffy as his successor and pianistic heir was passed over by the latter in a jiffy; its contents were discovered only afterward through another source.

But in spite of Joseffy's opinion of his own work on technic, he often found words of praise for the technical studies of others. "Mason," he said, "has some good ideas in his 'Touch and Technic,' and Moszkowski has written a rather remarkable book on double notes, showing that he would make a good pedagogue if he wished." I. Philip's technical studies he spoke of with appreciation, also of A. K. Virgil's work along this line. Pupils who came to him after studying the Virgil technic he found usually well schooled in this direction, although he regarded the Virgil exercises as studies in "mechanism, not technic." He had a practice clavier and used it often for his own technical work. Of Hugo Mansfeld's book, "New Technic," he said, "Why does he call it 'New Technic'? There is nothing new in it." He made this same criticism on most of the modern works on technic, but was quick to approve of a new idea when he recognized it as such.

The "School of Advanced Piano Playing," regarded as a collection of the material necessary for the achievement of the higher technical possibilities of the instrument, stands on the shoulders of all previous collections of technical studies and is certainly the most modern and comprehensive work of the kind in existence. The "First Studies" are rather too diffuse in scope to justify their title, for many of the technical problems therein would put even very advanced pianists on their mettle. The earlier work appears as a happy crystallization of the matter at hand, complete, practical and without redundancy; the later volume, while it has the advantages of textual notes (lacking in the earlier book), and thus enables the student to get a clearer idea of the author's methods of touch and of utilizing the various exercises in practice, is to a large extent a representation of a great deal of the ground covered in the first work, a new and, on the whole, less successful attempt to solve many of the problems which had already been met and disposed of in such a masterly manner.

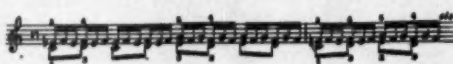
The "Advanced Piano Playing" combined such strikingly clever innovations in the way of technical exercises, that it would be hardly possible to expect even such an ingenious discoverer along these lines as Joseffy to surpass himself in a second effort. Opening the earlier book at the first page, the "five finger exercises," the student finds an entirely novel presentation of a timeworn problem, a veritable mountain of technical difficulty in simple guise. The holding of the initial note in the progressing groups of five and the cleverly invented opposition of finger groups to

rhythmic groups place these super five finger exercises in a class quite by themselves.



The matter of holding one or more notes while the other fingers are in action has been carried out by Joseffy throughout this work in a most systematic and exhaustive manner, wherever the character of the technical problem makes the process possible, and there can be no doubt that, with the proper precautions against stiffening, this proceeding leads in short order to a high degree of finger strength and independence.

The introductory exercises in thirds exhibit a new idea in the practice of double notes; I have seen in it no previous work on technic. I speak of the following ingenious arrangement, in which of course the voices may also be reversed, and which may be used not only for thirds, but for sixths and all sorts of other double note combinations.



In the octave exercises, the stress laid on the strengthening of the outer fingers before the wrist movements are taken up is of the utmost importance, for fully as much bad octave playing comes from the inability of the player to achieve absolute, unyielding firmness in the position of the hand as from lack of strength and suppleness in forearm and wrist.

The exercises in various kinds of touch in both the books are, many of them, unique, and demand the highest degree of independence, not only between the two hands, but between the different parts of each separate hand. The same may be said of the rhythmic studies, of which those in the "Advanced Piano Playing" are by far the more elaborate and valuable. The exercises for the thumb and little finger, of which excellent examples are found in both books, including some even with the thumb on two keys, are novel and important, and the studies for changing fingers on one key quite exhaust the possibilities of the subject.

Joseffy's method of practising the glissando is one that will be appreciated by all those players who on account of weakness in the hand, thin fingers or sensitive finger tips find such passages difficult. One begins by skimming the surface of the keyboard lightly with the bent finger, allowing only the nail to touch the keys, gradually adding more weight each time until finally the tone comes, very softly at first, then fuller and quite full in quality as more pressure is added. The practice of the glissando is something that at all events should be gingerly indulged in and not carried to the extent of sore and perhaps bleeding finger tips. It is a historical legacy of piano playing, however, and as such the modern pianist must be familiar with its execution. Besides its occurrence in the works of Beethoven, Weber, Liszt, Debussy and other composers, it is found even in the compositions of such an opponent of a purely virtuoso treatment of the instrument as Brahms.

Among the exercises in the "First Studies" which are both original and important are those dealing with sureness in large skips, accompaniment figures for the left hand alone, and the training of the eye to watch different parts of the hand while playing. The fact that it is an exceedingly difficult matter to play an octave passage, for example, looking at the fifth finger instead of the thumb, unless one has made this a matter of special practice, was first called to my attention by Joseffy. Any one who has never made this experiment at the keyboard will probably be very much surprised at its awkwardness when first attempted.

In all these studies there is the indubitable evidence of the musician as distinguished from the mere maker of exercises, at every point where the solution of the technical problem makes at all possible the appearance of the fine hand of the artist. This is one of the chief claims to their exalted position among works of the kind. The "Advanced Piano Playing" in particular is so full of clever inventions that there is a refreshing lack of dryness about the whole. There are few artists of Joseffy's rank who have been interested enough in the technical side of piano playing to have busied themselves to such an extent and with such success as he did, with mere technical matters, without at the same time losing to some extent their grip on the purely musical side of the art, as they have acquired more interest and adroitness in keyboard jugglery. With him the "how," all important as it is to the reproductive artist, was, at the end, always servant to the "what,"

and although the very manner of his playing in itself often reached those heights which great virtuosos sometimes attain, where the performance itself is of such marvelous beauty that it seems to transcend entirely the subject matter of the composition, his art was not of the sort which deliberately aims at such a result. A mere virtuoso would never have given himself up to the pioneer work of making propaganda for Brahms' piano compositions at the time and with the loving enthusiasm that Joseffy did.

It is a good deal of a pity, from the student's point of view, that the "Advanced Piano Playing" is so absolutely devoid of text, that discussions of method and directions for practice are almost completely lacking. In the "First Studies" Joseffy evidently started out with the firm intention of "making good" this matter, and although he succeeded in a measure, the text is, as a whole, quite insufficient; all too many important matters are left completely untouched. Perhaps in future editions of the works this hiatus may be bridged over through the aid of some editor who is intimately familiar with the author's aims and thoroughly in sympathy with his ideals.

It may be said in general that Joseffy recommended practising many of his own studies, as well as difficult passages in pieces and etudes with various qualities of touch, first with normally raised fingers, then with high fingers, with the pressure touch, finger staccato, wrist staccato, using both high and low wrist, and finally with the normal finger touch again, employing various degrees of power for the several repetitions and making use also of the crescendo and diminuendo. Above all he required that the fingering of his studies be adhered to with extreme care, the technical value of the exercises depending largely on their being practised with the fingering marked. He was extremely particular about rests and accents, insisting upon great accuracy in these matters. He realized the importance of the metronome in technical work for the large majority of students and recommended its use to grade progress in velocity.

As a whole Joseffy's attitude toward the development of technic may be regarded as conservative. He would never have recommended any such unconventionalities, for example, as that of using the thumb doubled up against the fist to produce a particularly strong accent; he would have met such a contingency by inventing exercises with the specific object of strengthening the thumb to the point where it would be able to master the situation in its normal relation to the keyboard. He established for himself certain principles of technical procedure, and he believed in applying them to all circumstances. If they proved seemingly insufficient in some cases, it was the fault of the imperfection of the individual technical apparatus, and not of the principles. Although, in view of the most modern developments in piano playing, his mode of procedure, his method, may seem to some a trifle old fashioned, this cannot be conceded to imply criticism of the material for technical development which he has left us in his two books of studies. As to the originality and cleverness in the presentation of the subject matter, the wealth of new ideas and the completeness of material which these two volumes exhibit, there is little room for cavil.

Joseffy's own playing underwent a marked change during the years following his coming to America. Those who heard him in the earlier part of his career describe the dainty elegance of his performances, the wonderful grace and the unequalled technical perfection of his style. They gained for him the sobriquet of the "Patti of the piano." But Joseffy soon lost his taste for mere miniature painting at the keyboard; he joined the modern movement whose ideal lay in the direction of big tone and big piano playing. After a period of self-immolation spent in perfecting his new manner, he surprised his former admirers by appearing now as one of the very Titans of the instrument, at the same time retaining the delicacy and charm of his older style. Wilhelm Gericke once said to me in Vienna, speaking of Joseffy's performance of the Rubinstein D minor concerto with the Boston Symphony Orchestra under his leadership, "His tone was so enormous and there was such a broad sweep to his playing that it seemed like a veritable reincarnation of Rubinstein himself."

In speaking of the younger generation of pianists Joseffy once said, "There are so many young pianists nowadays, all of whom have fine technic, that only those who are very exceptionally gifted can hope to shine by technical superiority. It seems to me that they must aim at more musicianship now, instead of at so much technic. And what programs they play! Who wants to hear nothing but little things and show pieces? One must play the big things."

And so with all the loving care with which he worked at his technical problems, filing, polishing, refining, all this was merely labor along the highway. His eye was

ever fixed on the far off goal, the perfect blending of eminent virtuosity with equally eminent musicianship.

Joseffy lived so long in America and did so much of his most important work among us that we are quite justified in thinking of him affectionately as "our Joseffy." Although occasionally the feeling came over him that he might find a broader field for the unfolding of his activities in one of the German art centers, it never grew so strong as to induce him to break the ties which held him to New York, and he remained a good American to the very end. On his last visit to Europe, during the summer of 1913, he was on pins and needles the whole time to get back to his work and his own congenial surroundings in America, and this matter contributed very probably to the causes of the nervous breakdown which he suffered after his return. His entire interest and activity were centered in the development of his sphere of musical art in America. May the influence of his refined artistry and of his high ideals be felt for many years to come! Among those whose opportunity it was to come into more intimate contact with Rafael Joseffy, the sincere artist and generous hearted friend will remain an ever fresh memory.

REVIEW OF NEW MUSIC

THE BOSTON MUSIC COMPANY

Earl Townner

Three part songs for men's voices, "The Ploughman," "I Know That Life Is Sweet" and "Honey." Three very attractive compositions by a composer who shows both skill and rich melodic invention. The part writing is most excellent throughout, and entirely suited to men's voices, presenting neither excessive difficulties nor peculiarities. The phrasing of the words is perfect, and the setting in every case eminently expressive of the sentiment of the poem. These are valuable little additions to the already large literature of male quartets.

R. G. Hailing

Concert intermezzo for organ. There is a suggestion of the gavotte in this intermezzo which adds no little to its attractiveness. It has a real melody, for a change, and is doubly welcome on account of the absence of that easily improvised and tuneless counterpoint which so often does duty as organ music. This concert piece is concert in spirit only and is not at all difficult to play, as the name might imply.

String Quartet Album

Two volumes of the B. M. Co. Edition. These contain the parts for works by the following composers: J. S. Bach, L. Boccherini, L. Sinigaglia, E. Lalo, F. Schubert, L. Delibes, O. Nedbal, A. Glazounow, J. Raff, C. Cui, P. Tchaikowsky, E. Grieg, W. A. Mozart, L. van Beethoven, Victor Herbert, G. Bizet, A. Ijinsky, I. Albeniz, A. d'Antaffy, C. Chaminade, and E. Nevin. All the numbers are short and arranged simply for amateurs and students, and printed in the excellent style of these B. M. Co. editions. The scores are not published with the parts.

Anton Dvorák

"Songs My Mother Taught Me," transcribed for cello and piano by Herman Sandby—quite simple and without ornaments.

Tchaikowsky

"Nur wer die Sehnsucht kennt," transcribed for cello and piano by Herman Sandby—conveniently written in the key of D for this arrangement.

Bainbridge Crist

"The Little Old Cupid," song with piano accompaniment. There is a pleasing tune and an artless simplicity about this little song which will commend it. It has no striving after effect and it lacks the customary emotional climax. It flows as smoothly as the babbling brook.

CLAYTON F. SUMMY COMPANY, CHICAGO

Stanley R. Avery

"Scherzo" for the organ. This is an organ scherzo, not a piano piece or an orchestral movement. The composer has respected the dignity of his instrument while writing genial and melodious music. Any amateur organist can play this scherzo, with its right hand passages and very simple pedal part.

Josef Rheinberger

Ten Trios for the organ, revised and edited by John Doane. Rheinberger was a sort of nineteenth century Bach on a small scale. His counterpoint is always admirable, and these Trios form an excellent introduction to the organ works of Bach. No kind of organ practice is quite so good as this part playing, and among modern part writers Rheinberger ranks very high. John Doane has added what the student needs. He has not changed the original.

L. Leslie Loth

Two piano pieces, "Intermezzo," "Oriental Dance." These are simple parlor solos for good amateur players and for students. They are fingered, and ought to prove attractive to teachers.

Heniot Levy

"Love Repentant," a concert song with an accompaniment requiring a professional accompanist. Well played, this piano part will be very effective. It will illustrate the

passion and nervous energy of the singer. Such songs must have a limited sale.

Gladys Parvis

"Vision Fugitive," a song of sentiment without distinction, but well enough written and as musical as many of this class of songs are.

J. Janet Hoffman

Rhythms for the Kindergarten. There are children in the world still, though many adults seem to forget it and cannot understand this simple child music. It ought to please the youngsters and help to make them musical. There are twenty-one pages of good child music in this interesting album.

Stanley R. Avery

"Te Deum" in E flat. This tuneful, simple, practical, and at the same time devotional church piece will prove a boon to those who cannot get much time for rehearsal. Evidently Stanley R. Avery knows the requirements of the average choir.

H. J. Storer

High School Trios. The words of these capital school songs are by Laura Rountree Smith. Both she and the composer have succeeded happily in expressing the spirit of youth as found in school societies. The music is not very difficult, and the melodies will stick in the memory of the singer. Book one consists of seven songs for two sopranos and alto, and the second book has the same number, but different songs, for soprano, alto and baritone. They are therefore practical. They are only twenty cents a volume.

OLIVER DITSON COMPANY

Edmonstone Duncan

Two organ pieces—"At Vespers," "Sortie"—well written organ music with the part writing and moving basses which sound so well on the king of instruments. Both these pieces are short, practical compositions that can be used at church and are not intended for concert recital programs.

Charles Fonteyn Manney

Three piano pieces: "Berceuse triste," "Folksong," "Roving"—charming little pieces from the pen of an excellent musician. They will help to form the taste as well as to develop the technic of the pupil and the amateur.

Carl Bohm

"Still as the Night," arranged with an obligato for violin or cello in addition to the usual piano accompaniment. This famous song hardly needs aid, but if an obligato is wanted it can now be had.

S. Coleridge-Taylor

"Viking Song," a fairly successful attempt by a poetic composer to write a sturdy English ballad type of song. Good of its kind and very vocal.

G. SCHIRMER

Henry Hadley

"Music," an ode for mixed chorus, soli, and orchestra. The poem by Dr. Henry Van Dyke. There are 200 pages in the vocal score of this new work, which is therefore suitable for half a program of a choral society's concert. The poem is a modern and democratic expression of the same feeling voiced by Dryden in his stately aristocratic "Ode on St. Cecilia's Day." Dr. Van Dyke's verses are as much unlike Dryden's as Henry Hadley's music is like that which Handel set to Dryden's words. It is modern, chromatic, romantic, full of a passion and a longing that were utterly unknown in Handel's age of the epic. This music appears to be quite practical. It can be sung by a chorus, and made effective as well. It is not one of those weird works which never get any farther than the paper they are printed on. Much of it is simple and of a tuneful nature easy to learn. There is no reason why this musician's ode should not go the rounds of the choral societies of the United States, and of England too, under happier conditions in due time.

Arthur Whiting

"A Cycle of Old Scotch Melodies," arranged for four solo voices, soprano, contralto, tenor, bass. It was a happy idea of Arthur Whiting's to select old and tried Scotch melodies when he set out to furnish singers with a quartet cycle. Several of the songs are for four voices. Some are duets for various voices and the rest are solos, making eleven numbers in all, each with a brilliant and effective piano accompaniment.

Paul Tietjens

"Dance of the Beauties," piano solo arranged from the music in the play, "A Kiss for Cinderella." This makes a pleasing valse de salon in its present form and it will find many admirers. Most amateur pianists can play it. "Music at Midnight" is another selection from the same play. It is equally effective and not at all difficult to play.

S. Coleridge-Taylor

"Demande et Réponse," a violin solo from the "Petite suite de concert." This expressive piece shows this emotional composer at his best. He remains lyrical and romantic throughout and has produced one of his most spontaneously melodic movements. The violin part is difficult enough to be showy, apart from its intrinsic musical value.

Enrique Granados

Three songs with piano accompaniment: "Grace," "Tears Those Dear Eyes Sadden," "Let the Whole World Know the Secret," originally written to the Spanish words, here published with the music, and supplied with English text by Nathan Haskell Dole. This composer has frequently been called the representative Spanish composer of the last decade or so. Those who wish to know something about modern Spanish concert music, in contradistinction

to the more or less familiar Spanish dances and folksongs of Spain, will do well to study these melodious songs of the late Enrique Granados.

Georges Clerbois

Three songs: "Kiss Me, Sweetheart," "A Lost Love," "My True Love Has My Heart," songs with very vocal melodies that sing easily and which are accompanied tastefully by a piano part within reach of any amateur. These have the lyrical lilt and elegance of the drawing room.

WHITE-SMITH MUSIC PUBLISHING COMPANY

Carl A. Preyer

"The Brook Nymphs," a humoresque for the piano. A very charming and effective piano piece by a composer who evidently understands the instrument. It is more brilliant than difficult, and its difficulties consist in keeping the place in passages where one hand plays after the other. This is a successful humoresque. It has the spirit of humor.

Charles Wakefield Cadman

"Thunderbird," being a portion of the music for the drama of Norman Bel Geddes, a piano suite of arrangements and transcriptions made from the original score by the composer, together with program notes, etc.

A detailed account of the recent performance of this music has already appeared in these columns. Further remarks are hardly necessary at present except to say that the engravers, printers, and publishers have done their work admirably and have produced a volume as tasteful in appearance as the music is good. A performance of this music in New York is awaited with interest by those who have read of its success in California a few weeks ago.

W. H. Bontemps

Song: "Where Did You Come From?" An appropriately naive and innocently child-like setting of George MacDonald's well known baby poem. It is tuneful and easy.

J. FISCHER & BROTHER

Alice M. Shaw

Three songs: "Pussy Willows," "To Go and Forget," "Waiting." These songs have, one and all, an idyllic and pastoral charm which differentiates them from the ordinary ballad of sentiment. They are cheerful and optimistic.

MUSIC IN THIS NUMBER

"The Star Spangled Banner"

Harmonized by Mortimer Wilson

This is a particularly appropriate moment for the appearance of this harmonization of "The Star Spangled Banner" by Mortimer Wilson. It will be seen at a glance that Mr. Wilson has preserved the essential features of the well known tune, ascribed to an Englishman, John Stafford Smith, who set it to a lyric entitled "To Anacreon in Heaven," written by Ralph Tomlinson. The slight alterations which he had made in the melody itself only aim at making the difficult, high-lying passage more readily singable. The harmonization has been very cleverly done, as a musician will see at first glance. While retaining all the essential features of the usual form, there are a number of original passages which are effective without being bizarre or at variance with the general harmonic style of the composition. The voice leading is particularly fine musical workmanship. This version of "The Star Spangled Banner" will be found particularly effective for trained choral bodies.

Song from the Persian

By Harry Osborne

This favorite quatrain from the Fitzgerald translation of Omar Khayyam's "Rubaiyat" has been set many times, notably as a duet in Liza Lehmann's "Persian Garden" and in Granville Bantock's "Omar Khayyam." Mr. Osborne's setting for solo voice has considerable color and the climax can be made very effective. It is especially to be recommended as an encore number or to lend color to an English group.

"Grey Night"

By Armand Vecsey

A soulful, unique and original number for piano with a most distinct atmosphere, expressive of the sentiment indicated in the little poem which stands as its motto. Technically not difficult, it is, however, a number with which a pianist of musical feeling and temperament can produce a most distinct effect.

Eleven East 43rd Street	ABORN Classes for Operatic Training	Phone Murray Hill 4315
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On account of the demand, the present season will continue until July 1st. Individual instruction in every branch of Operatic Art. In active preparation: "Lohengrin," "Aida," "Cavalleria," "Tales of Hoffman," "Trovatore," "Faust," "Bohème," "Carmen," "Madam Butterfly," "Pagliacci," "Tosca," "Louise." Public performances to be given throughout the year. Pupils may enter at any time. Send for booklet.

Personal Direction, MILTON ABORN

THE STAR SPANGLED BANNER

Harmonized by Mortimer Wilson

Moderato

Oh, say, can you see, by the dawn's ear - ly light, What so proud - ly we

f con spirito

...hailed at the twi - light's last gleam - ing? Whose broad stripes and bright stars, Thro' the clouds of the

fight, O'er the ram - parts we watched were so gal - lant - ly stream - ing? And the rock - et's red

glare, the bombs burst-ing in air, Gave proof thro' the night that our flag was still

there; Oh,— say, does that— star spang- led ban- ner yet

wave,— O'er the land— of the free,— And the home of the brave?

cresc. *ff* *pesante*

THE STAR SPANGLED BANNER

As originally written by Francis Scott Key, September 14, 1814.

Oh, say, can you see by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watch'd were so gallantly streaming?
And the rocket's red glare, and bombs bursting in air,
Gave proof through the night that our flag was still there!
Oh! say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On the shore dimly seen through the mist of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected, now shines in the stream;
'Tis the star-spangled banner, Oh! long may it wave
O'er the land of the free and the home of the brave.

And where is that band who so vauntingly swore,
Mid the havoc of war and the battle's confusion,
A home and a country they'd leave us no more?
Their blood has washed out their foul footsteps' pollution;
No refuge could save the hireling and slave
From the terror of flight, or the gloom of the grave,
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

Oh! thus be it ever, when freemen shall stand,
Between their loved home and the war's desolation;
Blest with victory and peace, may the Heaven-rescued land
Praise the Power that made and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto, "In God is our trust."
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

SONG FROM THE PERSIAN.

OMAR KHAYYÂM.

HARRY OSBORNE.

Andantino non troppo lento.

VOICE.

PIANO.

p

f

mp

poco rit.

p a tempo.

poco a poco cres - -

Ver - ses un-der-neath the Bough A Jug of Wine A Book of

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cen do. *mf* *ff* *appassionato.* 3

A Loaf of Bread and Thou and Thou be -

cen do. *mf* *ff* *poco rit.*

mp side me sing-ing in the wil - der-ness Oh *mp*

a tempo. *p*

f wil - der-ness were Par - a - dise were Par - a - dise e - *mp*

f *p*

now *pp*

Respectfully dedicated to Mrs. Sally T. Farnum

GREY NIGHT

How marvelous that magic night
When, from your windows wide, we gazed,
My goddess and I, in rapt delight
And watched the dawning of the golden, greyish light.

The impulse strong within me cried
A tonal tribute to extend.
The memory sweet forever shall abide—
With all my heart I thank you, friend.

Armand Vecsey

Tranquillo

The first system of the musical score is marked 'Tranquillo' and 'p' (piano). It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a delicate, flowing melody in the treble and a supporting bass line.

Moderato assai.

The second system is marked 'Moderato assai.' and features dynamic markings of 'mf' (mezzo-forte) and 'p' (piano). The tempo and dynamics shift between measures, creating a sense of movement and contrast.

The third system includes the markings 'mf accel.' (mezzo-forte, accelerating), 'riten.' (ritardando), and 'pp a tempo' (pianissimo, at tempo). The music transitions from a more active state to a very soft, slow passage.

The fourth system includes the markings 'ppprall.' (pianissimoritardando), 'p a tempo' (piano, at tempo), and 'string e cresc.' (string crescendo). The music builds in intensity and volume towards the end of the piece.

First system of musical notation, featuring a treble and bass staff in 9/8 time with a key signature of two sharps (F# and C#). The music includes a *mf a tempo* marking and a *rit.* (ritardando) marking.

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking.

Third system of musical notation, featuring a *pp* (pianissimo) marking.

Fourth system of musical notation, featuring a *p dolce.* (piano dolce) marking.

Fifth system of musical notation, concluding the piece with a double bar line.



First system of musical notation. The treble staff contains a melody with a *dim.* (diminuendo) marking. The bass staff contains a continuous eighth-note accompaniment. A *crsso.* (crescendo) marking is present in the bass staff.



Second system of musical notation. The treble staff contains a melody with a *p* (piano) marking. The bass staff contains a continuous eighth-note accompaniment.



Third system of musical notation. The treble staff contains a melody with a *pp* (pianissimo) marking. The bass staff contains a continuous eighth-note accompaniment.



Fourth system of musical notation. The treble staff contains a melody with a *pp* (pianissimo) marking. The bass staff contains a continuous eighth-note accompaniment. A *morendo* marking is present in the bass staff.



Fifth system of musical notation. The treble staff contains a melody with a *pp* (pianissimo) marking. The bass staff contains a continuous eighth-note accompaniment. A *ppp* (pianississimo) marking and the word *Fine* are present in the bass staff.

Oregon, South Dakota and Wyoming Applaud Ethelynde Smith

Ethelynde Smith's tour to the Pacific Coast has not only won for her general artistic success, but also a new host of those who admire her excellent art, which she adds to her already long list. As an indication of the approbation which her work called forth there are appended the following tributes:

February 21, 1917.
Ethelynde Smith, New Washington Hotel, Seattle, Wash.
DEAR MISS SMITH—This is for the purpose of confirming our very favorable opinion of the work that you did with this club in concert of last Tuesday. Our audiences are perhaps ultra critical but you may be sure that the warm and persistent applause accorded your numbers were the very best evidence that the high quality of your work was appreciated.

The impression is general that you were especially fortunate in the program you selected and in the very artistic and finished manner in which you sang your song groups.

When you plan your next coast tour please be sure to advise us of your dates so that if possible we may arrange another engagement.

THE AEOLIAN CLUB OF PORTLAND, OREGON.

March 3, 1917.
MY DEAR MISS SMITH—Now that you have left Huron to continue your successful tour from coast to coast, it gives me an added interest and pleasure in your success to write that I have heard nothing but words of high praise for your splendidly rendered recital at Huron College Auditorium last Friday evening. It is only "occasionally" that an audience of music lovers hears a program of such varied contrasts sung with splendid voice, convincing interpretation and sincere artistry such as you displayed in Huron. I hope we may have you here again in the seasons to come.

Here's wishing you all the success in the musical world which your art deserves.

Very cordially,

HERBERT M. BAILEY,

Director, Huron College School of Music, Huron, S. Dak.

Ethelynde Smith gave the second number on the University Artists' Course on Tuesday evening, February 6, in the University Auditorium. Miss Smith came to Laramie practically unknown, but after her recital left the city with as many friends as there were people in her audience. It was the verdict of all concerned that no more charming number has been given in the University Artists' series in years. Miss Smith has a clear, fresh and flexible soprano voice, an attractive personality and an unusual amount of intelligence and musicianly feeling. Particularly delightful was her stage deportment. She would almost serve as a model to young concert singers. Becomingly gowned, with no affectations or mannerisms, but with a naturalness quite rare, she sang a program of extended range, always suiting her posture and facial expression to the subject matter and mood of her song. For so young an artist, she is extraordinary in her maturity of powers of interpretation. Her program did not have a hackneyed number on it, and each group of songs she sang with authority and distinction. The university will consider itself only too fortunate to be able to secure Miss Smith's services whenever she is in this part of the United States.

(Signed) F. S. BURRAGE,

Sec'y, The University of Wyoming, Laramie, Wyo.

Violin Recitals by Two Artist-Pupils of Victor Kúzdö

Willard Osborne, a young pupil of Victor Kúzdö, has received flattering notices in the West for his playing there this season. In one of his recitals, given in Marion, Ohio, he played the Paganini concerto, Lazzari sonata, Laub polonaise and Kúzdö's "Witches Dance" with extraordinary success. His career as violinist of extraordinary ability seems assured.

Another contestant for honors among the Kúzdö disciples is Sidney Stein. This lad, of unusual gifts and excellent training, demonstrated the fact in his recent recital given in Cleveland, Ohio, that his progress and development during a year's absence has been marked. His rendition of the Tartini sonata, the Spanish symphony of Lalo and a Beethoven "Romance" was not only effective but decidedly artistic. With his master's "Country Dance" he made a popular impression also.

"Hempel's Brilliancy Is Concert Sensation" at Denver

Of Frieda Hempel's appearance with the Philharmonic Orchestra at Denver, Colo., the Rocky Mountain News of that city said: "The solo sensation of the evening was supplied by Frieda Hempel, the distinguished and brilliant coloratura soprano of the Metropolitan Opera Company of New York. Her first offering was a vocal arrangement of the 'Blue Danube Waltz' by Johann Strauss. . . . The music of this number, quite as much as its performance, brought prolonged applause—for this is music that is perennial in its freshness and charm. Twice recalled, she sang the 'Serenade' by R. Strauss and 'Elfe' by Hugo Wolf. A group of songs later in the program led to more encores; 'The Mousetrap' by Hugo Wolf, 'The Last Rose of Summer' and 'Vergebliches Ständchen' by Brahms." This appears under the caption "Hempel's Brilliancy Is Concert Sensation." This opinion seems to be indicative of the way in which this splendid artist is being received while on her extended concert tour.

Amato Speaks for Singing Ideal in Opera

"Opera in which there are songs, opera in which the singing voice can be used," that is the new platform Pasquale Amato, baritone of the Metropolitan Opera Company, is advocating.

"In the good old days the operatic composers, Bellini,

Donizetti, and even later Verdi and Wagner, wrote operas in which 'the song was the thing.' It was, and is, a pleasure for the baritone, or any one else, to sing their roles. After one has finished singing one of those old operas, one feels self satisfied, happy; it is all melodic, harmonious, beautiful. It is like taking singing lessons, the voice is in better singing condition than before. What a difference to singing a baritone role in one of the modern operas! It is not song. It is declamation. The composers demand 'singing' in the highest register, with strong competition from all the brass instruments. It is like a battle to a sensitive voice. Vocal method must then be sacrificed to the natural desire of any vocalist to be heard, in a slight degree at least.

"When I think of what a beginner in operatic roles must suffer from such an ordeal at the start of his career, my hair turns gray; and to us veterans it is almost the same. Aside from the ordeal, it hurts our singing. I am sure of it. What to do in this case? Simply get the public to a state where it will demand the art of song in its operas. Simply make the composers write in the style of Verdi and Wagner!"

PIANISTIC SUCCESS AND HOW IT IS WON

By Sidney Silber

(From The Folio, Lincoln, Neb., January 19, 1917.)

These remarks are intended for those serious and gifted students who may be so engrossed with the attainment of pianistic excellence that they have taken little thought of how to meet certain inevitable conditions which make for the attainment of fame and fortune—those will-o'-the-wisps whose lure they are subconsciously pursuing. These conditions are sure to obtrude themselves when the young aspirants have arrived at the point of bringing their talents to market.

While it may appear sordid bluntly to state that earning

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capacity is an index to success, it remains true, nevertheless, that the artist who is in greatest demand and who has the largest receipts, is looked upon as the most successful. He may not be deemed the greatest by his colleagues, but the general public will look upon him as such.

Let young aspirants and worshipers of material success be first of all assured that the world teems with real talent of a very high order and that countless scores of young students are justified in striving for pretentious heights.

These are all listed in a great race from which, ere long, the greatest number will, for one reason or another, withdraw; a race, in which there may be many honorable mentions, but which yields no ties and but one real winner in every generation.

In the great majority of cases the real cause for withdrawal can be directly traced to lack of funds for publicity in a large way.

One of the most tragic realizations on the part of young artists is the fact that the great masses of music-loving people are not interested in good, legitimate or musicianly interpretation, except for local consumption.

The test of success lies in the ability of an artist to play over large areas, in communities large and small. We are therefore concerned with the problem of how to bring to the attention of large numbers of people those compelling powers which are always in demand and which are usually designated by such terms as uniqueness, novelty, personality, and individuality.

These powers need not necessarily be of a strictly legitimate nature. They may be merely exotic. We have seen charlatanism attain to high eminence.

Publicity and exploitation are absolutely indispensable

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requirements in the attainment of material success. By publicity I do not mean merely the taking out of display advertisements in musical periodicals. I refer to any or all means of interesting, not only the profession through the medium of periodicals of all kinds, but more especially the public through the medium of the daily press.

For such exploitation a clever press agent is a dire necessity. Here, too, we realize that strenuous methods, not always actuated by the highest ethical motives, may be used with telling force.

The public cares less to learn of the excellence of an artist than about his personality. As regards his excellence the great public (we blush to record the fact) has neither the ability or the courage to hand down a verdict. An artist must, of course, be able to play better than the majority of his listeners and his standard of excellence must be higher than local standards.

The point I am trying to make is that he must, through various means, get into public notice so that he creates a demand for his services. It is this process of becoming known which is the greatest stumbling block in the path of young artists.

There are many ways of becoming known—too numerous, in fact, to enumerate. Successful appearances must be made in recognized music centers. These must be followed up through publicity and energetic booking agents. The expense of these items is by no means inconsiderable. Neither of them are absolute guarantees of success. They are only aids toward the diffusion of information regarding an artist's status. It is the public, that court of last resort, which decides whether an artist shall stand or fall.

Many a European celebrity has come to us armed with old world prestige, has expended vast sums in publicity, has perhaps been fairly successful for a season or two, and then, as if by magic, has dropped from public sight and hearing. The public, having heard him, no longer showed any adequate interest in his offerings, which interest is always expressed in terms of patronage.

Students who pause to consider for a moment the small number of artists who, year in and year out, remain in the public eye, will realize what a hazardous enterprise is the attainment of material success.

These old "stand-bys" must evidently possess some rare qualities in order to maintain their hold upon the public.

What are these qualities?

Simply stated, they are individuality and personality of a high and extraordinary order. They can not be acquired through training, even under the greatest of instructors. In the majority of instances, our truly great pianists were innocent of higher training in an academic sense.

They became great and successful because of the possession of that irresistible inner urge which bade them forge their way despite all obstacles and hindrances and above all to express themselves in terms of individual endowment. They were gifted with keen powers of observation of men and things; they won and endured because their message was sufficiently important and urgent (in the estimation of the public). They gained fame and fortune because of widespread recognition and patronage.

Here is the crux of the whole matter: Fame and fortune, which are synonymous with success (in the estimation of young students) are mere by-products of widespread recognition and patronage. These, in turn, come with the possession of personality and individuality plus publicity and exploitation, the latter two factors serving to give the artist an opportunity to deliver his message. The public decides whether that message is of sufficient interest to merit long continued patronage.

A New Firm in the Managerial Field

A managerial firm has been organized by Hugo Boucek for the purpose of booking and managing a list of artists, whose names will be announced in a few weeks. The agency will be known as the Concert Direction Hugo Boucek, with offices at 30 West Thirty-sixth street, New York. The firm plans to handle none but artists of the highest rank and only one artist of each particular class will appear upon its list Hugo Boucek, who has had considerable experience in the business world, as well as in musical matters, will be the head of the agency, and a number of traveling representatives will be sent on the road to attend to the bookings of the artists under the agency's management.

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"THE VAUDEVILLE VOICE"

By MARGARETE MATZENAUER



MARGARETE MATZENAUER.
Of the Metropolitan Opera Company.

America seems to be overrun with what I call the "vaudeville voice." Almost all of the singers of the variety stage, and a great many of the musical comedy stars, have it; and were it not for the counteracting influence of the talking machine, which is becoming such a vital factor in popularizing and bringing really good singing into the

homes of the people, I would fear much more the menace to the American people's appreciation and recognition of true vocal beauty and harmonious musical sound on this account.

In the large cities, as well as in the small towns, every one is familiar with the metallic twang of the "vaudeville voice" with its superabundance of nasal quality. Boys and girls who attend the vaudeville and musical comedy shows unconsciously imitate this quality, especially when they are singing the "popular" songs of the present day. The tone in each instance is sharp, harsh and penetrating, and very offensive to the cultivated ear.

The singer with the "vaudeville voice" prolongs and intensifies the small vowels, hanging on to them as a puppy hangs on to a bone. As a result America has an enormous number of amateur and professional singers who "sing through their nose," to use the common, everyday expression.

This thin nasal tone is the easiest kind of tone produced, as it reaches far and carries well with very little effort. And this is the secret of the inartistic and disagreeable "vaudeville voice"—the audience understands the words and is willing to forgive the tonal defects.

Then the average popular song has a lilt to it that captivates. So, regardless of incorrect pronunciation and dialect provincialism, these nasal twang singers win solely on a clear enunciation and articulation. The popular songster "speaks" to the listener, and the beautiful musical quality is entirely absent.

Now, I believe in popular songs, and I know that they can be sung artistically. More than twenty years ago Adelina Patti thrilled Europe and America by singing a popular song entitled "Annie Rooney." And today John McCormack has proven what really artistic singing may be done in connection with the popular ballad.

So it is not the fault of the song itself, but the careless, slovenly way in which it is sung, that deserves censure. The clever foreigner who, upon his first hearing of some native ragtime and popular song hits characterized them as "American noise" did not, I am sure, mean the music nearly so much as the singing of them. And for this the "vaudeville voice" is responsible.

CINCINNATI'S MUSIC IS OF HIGH CLASS

Orchestral "Pop" and College and Conservatory Concerts—Professor Stillman-Kelley Honored

Cincinnati, Ohio, March 30, 1917.

The usual large and enthusiastic audience attended last Sunday's popular concert by the Cincinnati Symphony Orchestra under Dr. Kunwald's direction. The program for this occasion, although comprising several numbers not frequently heard, was greatly appreciated, if one may judge from the applause with which it was received, in fact, the comparatively new numbers seemed to be more enjoyed than the more familiar ones. Thus "Valse Triste" of Sibelius, which was very sympathetically rendered, had to be repeated. Saint-Saëns' symbolic poem "Le Rouet d'Omphale," beautifully displayed, also received prolonged applause, as did Siegfried's "Rhine Journey" from "Die Götterdämmerung" of Wagner. Goldmark's "Im Fruhling," the "Fra Diavola" overture, the Boccherini minuet and the Liszt "Rhapsodie" No. 1, were the other numbers on the program.

Florence Hardeman, a young violinist who secured her early musical education at the Cincinnati College of Music, was the soloist. She played the Wieniawski polonaise in D, displaying a brilliant technique, a full, round tone and good musicianship. As an encore she gave a transcription of Schubert's "Serenade." Joseph Vito, harpist of the orchestra, played a beautiful accompaniment for this and came in for a share of the enthusiastic applause it elicited.

College Activities

At the Odeon, Wednesday evening, the College of Music presented pupils from the piano class of Romeo Gorno. Among those who did exceedingly well at this recital were Margaret Beagle, Helen Varelman and Oda Speidel, Ebersole Crawford, pianist, and Joseph Groff, violinist, the latter, a pupil from the class of Emil Heermann, played two movements from the Gade concerto in a very intelligent manner. George Seger, a young baritone, and Lorene Bullerdick, soprano, both from the class of Giacinto Gorno, assisted on the program.

Pupils from the class of Lino Mattioli gave a song recital. Some remarkable voices were heard and the in-

terpretations were of a high order of intelligence. Those appearing to advantage included Stella Hayes, Evangeline Hur, Dorothy Morgan, Marguerite Sebald, Mrs. W. G. Vossler, Jane Daneman, Zadie Rosenthal, Russel Dunham, Elise Munn, Edna Renner, Richard Fluke, Sidonia Smith, Frank Biddle, Elizabeth Shipley and John Dodd. Miss Smith and Mr. Dodd closed the program with a duet from "Thais" by Massenet, for which Nell Gallagher, from the class of Emil Heermann, played a violin obligato.

"Stillman-Kelley Day"

Last week the Indianapolis Matinee Musicale instituted a "Stillman-Kelley" day, having as their special guests members of the Committee of the National Federation of Women's Music Clubs of America. The program on this occasion comprised an analysis of the "Aladdin" suite by Mr. Kelley with illustrations by Mrs. Kelley at the piano, some Kelley songs, and, as a closing number, the piano quintet by the Schellschmidt Quartet and Adeline Carmen, pianist.

Conservatory Doings

Harold Davidson, pupil of Marcian Thalberg, gave a recital at the Cincinnati Conservatory of Music last Thursday evening and proved himself a pianist of more than usual technical skill and intelligent musical insight. He played a Mendelssohn prelude and fugue, the G minor sonata of Schumann, "L'Île Joyeuse" of Debussy and the Liszt "Gnomesreigen."

The Misses Marian Kitchell and Mildred Hutzler, pupils of Frances Moses, gave a song recital at the Conservatory of Music last Monday evening. The young singers gave each a group of well-selected soli in addition to well presented duo numbers. Of the latter the "Cradle Song" and "The Dance" from Hänsel and Gretel were particularly well received.

Irving Miller and Inez Isenberg, pupils of Dr. Fery

Lulek, gave a joint song recital at the Cincinnati Conservatory of Music on the evening of March 27. Miss Isenberg's evenly developed voice of lovely quality, her refinement of interpretation and vocal emission were much admired. Mr. Miller's pure English, French, German and Italian diction, his vocal ease, and his temperamental interpretations make him an especially successful Lieder singer. Gertrude Isenberg and Norman Brown served very efficiently as accompanists.

Eddy Triumphs in Charleston

Clarence Eddy gave a recital a fortnight ago in Charleston, S. C., and achieved such success that three daily papers devoted much space to registering it, in words of enthusiasm, as follows:

He presented a great program in a wonderful way, his hearers being astounded at the ease and facility with which he wrought beautiful melodies out of the instrument. Great as were the expectations, all were completely carried away with the brilliant performance of this supermusician. He is conceded a master of the organ in all its phases. To such a finished artist, all classes of compositions appear alike; he has seemingly no difficulty with any. Members of the City Federation of Women's Clubs deserve congratulations for persuading Mr. Eddy to visit Charleston and memory of the brilliant recital will long be cherished by the music lovers who availed themselves of the unusual opportunity. —Charleston News-Courier.

The superbly finished performance by Clarence Eddy last night on the Thompson Memorial organ at the Unitarian Church should long be a treasured recollection to those who love the best in music. Well nigh unapproachable technique and an inspiring virility of execution were the outstanding features of this world renowned artist's recital. In a magnificent program of unusual variety, the organist reached the heights of artistic attainment on the organ. In a way which passeth all understanding Mr. Eddy made the organ speak of the splashing fountains of water, the pealing of bells, celestial voices in exquisitely phrased themes, the joyous flood of melody of a Bach fugue; everything of which an organ is capable, and more, at the hands of a great master. A delightful informal reception was given for the artist last night by a local artist, and a favored few were enabled to come in contact with his interesting and genial personality. Mr. Eddy's career has been a long and splendid one, and he has attained most noteworthy prominence among masters of worldwide fame. —Charleston American.

A program of pleasing variety, representing composers of many nations, European and American, in famous compositions of the past and present, interpreted by a finished artist in the person of Clarence Eddy on the splendid new Ross M. Thompson Memorial organ in the Unitarian Church last evening, delighted an appreciative audience. The enthusiasm and vigor with which every masterpiece was rendered indicated that the great organist is enjoying his journey into the South and is delighted to give his hearers his best. A number of Charleston people were fortunate enough to meet Mr. Eddy after the recital, and many friends were added to those who were already numbered among his admirers through a previous visit here. All join in the hope that he will soon find opportunity to play in Charleston again. —Charleston Evening Post.

Dora Gibson Continues Busy

There will be no falling off of engagements for Dora Gibson, the English soprano, as the season draws to a close; in fact, she will be kept just as busy during the spring months as she was during the winter. On April 11, she will appear in concert with Wright Symons, baritone, and Alfred Noyes, the English poet, in Boston. The National Arts Club, of New York, is to give an "Evening of Music," on April 18, at which Miss Gibson will be one of the soloists. Later she will make a tour with the Russian Symphony Orchestra, doing "Judas Maccabeus," in London and Hamilton, as well as other Canadian cities.

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A Spicy Debate With Yolanda Mëro on Pianism and Mannerisms

"Now please don't ask me what assures a successful musical career, or how to produce a singing tone, or if Chopin was sentimental or not, for these stock questions have been hurled at me on every American tour, and I dread the very thought of similar inquisitions!"

So then, in order to preserve peace, we agreed that the temperamental Hungarian pianist might choose her own topic. The new responsibility stunned the artist for a moment. It drew my malicious smile. The artist was quick to notice it.

"I hope you don't think for one moment that I'm searching for a new subject, for I am not! On the contrary, so many interesting and vital subjects suggest themselves that I don't know which one to choose."

We went over quite a variety of possibilities and finally decided that "Pianism and Mannerisms" was as good as any.

And here began an interview reversed, for the artist faced me with the following perplexing question:

"Have you ever thought that a certain style of piano playing may be lauded to the skies by one critic as 'truly individualistic'—the stamp of genius, etc., while in the next city, prompted by the very same style of playing, the honorable scribe will be inspired to write a scathing essay on the 'Evils of Pianistic Mannerisms?' Have you ever thought where the border line lies between 'pianistic mannerisms and pianistic style, between tricks of finesse and legitimate phrasing?'"

For a few moments the situation became somewhat perplexing for me. Finally a glance at my notebook and pencil saved my dignity, reminding me of my role as interviewer and not that of the victim. So I gently turned the tables on Mme. Artiste, suggesting that her reply to these questions would prove ample and interesting matter for our interview.

"Frankly," admitted Mme. Mëro, "it is difficult to know where one can justly draw the line between a certain pianistic style, legitimate in every phase, and merely mannerisms invented and cultivated for nothing but the pleasing recognition they will wring from an audience. After all, in passing judgment on this matter I'm afraid that I'm no better than the critics. One cannot lay down rigid rules, but, for my own satisfaction, I've reasoned it out a bit. A true artist develops his individual style of piano playing almost unconsciously. As he grows through his musical studies, musical experiences, and life experiences, this style broadens and becomes stronger in its characteristic traits. These traits may be more or less pronounced, but with an artist who does not wilfully cultivate 'tricks' that take with the crowd, with him such traits can hardly become so pronounced as to be without good taste and dignified artistic bearing."

"Well, and what are the earmarks of 'finesse fed' mannerisms, Mme. Mëro?"

A smile preceded her reply.

"Oh, once we have made a thorough study of the subject it is the easiest thing in the world to tell mere pianistic mannerisms from a legitimately developed style. You see, just because a genuine pianistic style is acquired almost unconsciously, it is everlastingly original in its manifestations. On the other hand, purposely acquired mannerisms may in time prove to be second nature, yet the player is ever more or less conscious of his 'tricks' and falls prey to the habit of using the same 'stunts' in the same manner in certain parts of the identical compositions. In time these things become painfully evident and prove that Lincoln was quite right when he said that 'You can fool some of the people some of the time, but you cannot fool all the people all the time.'"

After agreeing with Mme. Mëro that her diagnosis of the case was correct, I sought explanation how it was possible that there should be such great differences on the subject among musical critics.

"To me it seems," replied the artist carefully, "that the main cause for these lamentable errors is the fact that but very few of the critics are in a position, or make it a point, to meet the artist face to face as a common human being, and as a result haphazardly judge them as merely professional artists on the concert stage."

"If critics would know artists personally, with all their human weaknesses and virtues," continued Mme. Mëro, "they could easily make up their mind whether mannerisms could ever be associated with the artistic endeavors of such persons, and decide, too, whether they are not face to face with an unusually strong individuality who in his or her playing (sincere and unaffected as it might be) exhibits manners which, though most unusual, may justly be considered certain features of the style. Wilfully acquired mannerisms counted to bring additional applause and free publicity would then be recognized at their face value. I do not mean to say that there have never been truly great pianists who do not employ so called 'tricks' or behaved rather queerly while on the concert stage. I know very well that we had and still have such artists, but you may be certain that among the truly great pianists these were the mere exceptions."

After this heated sermon my spirited hostess seemed inclined to stop, but I insisted that "Finesse" should be dragged forth from its hiding place.

"Very well," agreed Mme. Mëro, "but 'Finesse' is much more difficult to define than our former subject. First of all, we must accept or refuse the importance of the art of finesse in musical phrasing. Personally, I hold that there is a right time for everything. Finesse can and should be resorted to in the interpretation of compositions of such a character which demand its application. In saying as much, I admit that finesse is a dangerous element in the art of phrasing, for if overdone it will easily mislead one into mannerisms. Some artists might trace the beginnings of their objectionable mannerisms to their study of certain composers' works whose chief charm lies in mere brilliancy and in the cultivation of surface musical pleasantries. These are compositions the effective renditions of which perpetually demand the application of more or less finesse. Mainly more, seldom less. Let a soloist devote much of his time to musical works of such a nature, and unless he

avoids making himself a part of their sprightly, flippant, or bombastic features, he soon will acquire a plentiful crop of objectionable mannerisms. Enough of pianistic style, mannerisms and the ravages of Finesse! Let us sip a toast to the artist and critic. Yes, and we mustn't forget the audience."

"What may be your toast, Mme. Mëro?" I ventured.
"Just this: 'May they learn to know and appreciate one another better.' And we drank to it. L. S."

What the Ogunquit School Offers

On June 29 the Ogunquit Summer School of Music will open its second year. Located on the Maine coast, a few miles north of York Harbor and three hours from Boston, Ogunquit offers many attractions to the summer visitor or student. It is famous for its rocks and moors, but, unlike many rocky resorts, it has a fine beach of sand, picturesque dunes and woods. In addition to the bathing beach and the tidal river, where the canoeing is excellent, there is a country club, easily accessible, where golf and tennis may be enjoyed.

The directors of the school are Frederick W. Wodell, the well known authority on voice production, conductor of the Boston Choral Union, who as head of the vocal department will teach the Lamperti-Sembrich method; Florence Leonard and Louisa Hopkins, pupils of R. M. Breithaupt, thoroughly prepared and experienced teachers of this technic, who will head the piano department. These departments offer courses to either teacher or performer, the full course including private lessons, class lessons on interpretation and other important subjects, in addition to illustrated lectures. An interesting class of pupils and concerts which attracted capacity audiences were marked features of the first year of the school, and concerts by members of the faculty and students will have an important place in this season's program. Another pleasurable and important part of the school work last summer was the chorus singing. Two evenings a week are devoted to rehearsal, and brilliancy is added to the final concert by the solo work of experienced artists.

In enlarging the plans for the present year, the first step of the directors was to secure for the school three attractive houses, which have been much in demand in the artist colony at Pine Hill. A cottage with a common dining room and sitting room, and two camp houses, more openly and simply constructed, have been acquired. They are charmingly situated in one of the coolest localities, by meadow and forest glade, a few minutes' walk from the rocks and surf. Electric lights and other modern improvements in all the houses add materially to the comfort of the inmates. An experienced housekeeper is in charge of the houses, and will make a special point of providing the calories which music students need. A farm connected with the school will supply prize milk, vegetables and other necessities of the table.

Six weeks' board and the use of piano is included in the fee of \$120 for the course of lessons. Teachers, performers or non-professional students who wish to specialize on certain points may do so, instead of entering for the regular courses, at a moderate fee.

A long list of distinguished references includes Walter Damrosch, conductor of the New York Symphony Orchestra; Max Zach, conductor of the St. Louis Symphony Orchestra; Professor Marshall, who occupies the chair of music at Boston University; Dr. Hugh A. Clarke, who occupies a similar position at the University of Pennsylvania; Dr. A. S. Vogt, conductor of the Mendelssohn Choir of Toronto; President G. Stanley Hall, of Clark University; President Emeritus Seelye, of Smith College, etc.

Idelle Patterson's Engagements

Idelle Patterson, soprano, appeared in Waterbury and New Haven, Conn., March 27 and 28 with Eugen Ysaye, the celebrated Belgian violinist, where she had marked success. She has also had concerts in Philadelphia, Trenton, Briarcliff, Brooklyn, Jersey City, with the New York Mozart Society, at the Biltmore (New York) Friday Morning Musicales (with Kreisler and Casals), with the Beethoven Society, New York, and at Jamaica, Huntington and Lancaster, Pa.

Mme. Mulford Teaching in New York and Newark

Florence Mulford, contralto, whose work in the concert field and as a member of the Metropolitan Opera Company is familiar to the general public, has opened new studios at 50 West Sixty-seventh street, New York, where she is coaching a limited number of pupils. Because of frequent and urgent requests, Mme. Mulford is teaching also each Tuesday and Friday at her studios in Newark, N. J.

New Thought Benefit

A Grand New Thought Festival, a benefit entertainment and dance, is announced to be given under the auspices of The Second Church of Silent Demand, Amsterdam Opera House, New York, Thursday evening, April 10. Those to participate are Charles Hayes, tenor; Amy May Seward, contralto, and Nelle Boutelle, soprano, with numbers from Russian ballet dancers, three dramatic sketches, and an orchestra of ten pieces directed by Max Jacobs.

Reinhold Warlich on Pacific Coast

Reinhold Warlich, song interpreter, is on tour with Fritz Kreisler, filling important engagements along the Pacific Coast. Before leaving for the coast Mr. Warlich gave a very interesting recital at Bryn Mawr College before a large and enthusiastic audience, with Ellmer Zoller at the piano.



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Grand Rapids, Mich., November 2-3.
Cleveland, Ohio, November 7.
Northfield, Minn., November 10.
Faribault, Minn., November 11.
Fargo, N. D., November 15.
Sioux Falls, S. D., November 17.
Omaha, Neb., November 19.
Brooklyn, N. Y., January 5.
Philadelphia, Pa., January 8.
New York City, January 21.
Brooklyn, January 23.
New York City, January 31.
Farmville, Va., February 4.
Peoria, Ill., February 6.
Minneapolis, Minn., February 9.
Chattanooga, Tenn., February 12.
Selma, Ala., February 13.
Memphis, Tenn., February 15.
Denton, Texas, February 17.
Shawnee, Okla., February 20.
Amarillo, Texas, February 22.
Philadelphia, Pa., February 28.
Brooklyn, March 25.
Springfield, Ohio, March 27.
Troy, N. Y., April 12.
Glens Falls, N. Y., April 13.
Painesville, Ohio, April 16.
Indianapolis, Ind., April 17.
Chicago (Lake Forest), April 21.
Little Rock, Ark. (festival), April 23.
Kansas City, Mo. (festival), May 2.
Grand Island, Neb. (festival), May 7.

Jenny Larson Enthusiastically

Received in Watertown, N. Y.

Jenny Larson, soprano, appeared with great success in recital in Watertown, N. Y., Tuesday evening, March 6, where she sang before a large and fashionable audience.



JENNY LARSON,
Dramatic soprano.

She received very flattering press comments, a few of which follow:

Miss Larson . . . has a winning personality and captured her hearers from the very start. All of her tones are clear, well accented and accurate. Her selection of solos seemed to bring out her singing to the best advantage. Every one of her numbers were pleasing but in "Klara Sjämnar Med de Agon Snalle," a Swedish folksong, she scored her biggest hit. She sang four Swedish songs . . . during this number in the native costume of that country. Her second group, composed of "Dyvekes Sange," by Heise; "Will o' the Wisp," by Spross; "Ah, Love, But a Day," by Gilbert, and "The Year's at the Spring," were especially well received.—Watertown Standard, March 7, 1917.

Miss Larson is a truly artistic singer. She has a voice of much flexibility and sweetness, which is well controlled. Of Swedish descent, Miss Larson has spent much time in this land, studying the folksongs of her ancestors. She made a charming appearance in the picturesque dress of that Northern land. In response to repeated demands on the part of her hearers, she sang one of the songs for a second time. She had a very fine group of English songs, in which the ever popular "Will o' the Wisp," by Charles Gilbert Spross, appeared. She repeated this as an encore.—Watertown Times, March 7, 1917.

Marcella Craft Wins Buffalo

Buffalo has now been added to the cities that Marcella Craft, the American soprano, has captured. The following notices from the papers show how warmly she is regarded there:

Miss Craft is typically American in the clear sparkling quality of her voice, in her keen intelligence, her evident ambition, perseverance and determination, for no artist could accomplish what she has accomplished without these traits. She has, in addition, strong dramatic instincts, and by facial expression and spontaneity of gesture contributes still further to her effective portrayal of the varying moods of song. In all languages Miss Craft's diction is impeccable and a constant satisfaction to the listener. Her upper voice is very lovely in quality, and her effortless production and truly remarkable breath control arouse genuine admiration. Miss Craft impresses as essentially an operatic artist, and her arias from "Madame Butterfly" were sung with such vivid and forceful art that one could almost visualize the pathetic figure of the little Japanese bride. The singer was cordially recalled after each of her groups,

and at the end of the program she was made to sing an additional number.—Mary Howard, in Buffalo Express, March 28, 1917.

Music lovers of Buffalo were afforded an unusual opportunity last evening at the Twentieth Century Club, when Marcella Craft appeared and rendered one of the best soprano recitals ever heard in this city. Miss Craft is an American soprano and of excellent voice. She is possessed of a remarkable dramatic instinct, and with her tone expression and gestures she delighted her hearers with a program carefully selected and wonderfully arranged. Miss Craft has an operatic essential which is so often lacking in the usual artist and altogether her efforts were more than the ordinary. Her arias from "Butterfly" contained vivid and forceful touches. She was again and again recalled, so great was the enthusiasm.—Buffalo Enquirer, March 28, 1917.

Marcella Craft, the charming young operatic and concert soprano, made her first appearance in Buffalo last evening. Her program was one of real beauty of character and artistic arrangement. She impressed her audience no less with her sincerity of purpose and the mastery she has gained over tone production and interpretation than with her attractive stage presence and captivating manner. Her opening number, "Caro mio ben" (Giordano), was delivered with smoothly flowing phrases and moving dramatic intensity. The artist demonstrated her rare musicianship and compelled rapid attention by the technique of her art and highly developed musical intelligence. The scope of her vocal and dramatic equipment reached their fullest expression in four arias from "Madame Butterfly," and, being recalled, she sang "Annie Laurie" with lovely voice.—Buffalo Evening News, March 28, 1917.

This was her first appearance in Buffalo and her unaffected manner and charming stage presence won her audience from the start. Her soprano voice is brilliant in quality and wide in range, while in control, phrasing and tonal color she showed herself mistress of all the demands of both concert and operatic singing. The artist's abilities as a Lied singer were effectively disclosed, with great insight, depth of feeling and enviable style. In four arias from "Madame Butterfly," sung in Italian, she further revealed her supremacy in the performance of florid music, and her dramatic style visualized each scene in a manner few concert artists are able to accomplish. Miss Craft was recalled for an encore, singing "Annie Laurie" with exquisite voice.—Buffalo Commercial, March 28, 1917.

In addition to a charming stage presence Miss Craft possesses a lyric soprano voice of good range. Her singing is smooth and well sustained due to excellent breath control. Miss Craft called to her aid in the interpretation of the selections from Puccini's "Madame Butterfly" considerable dramatic ability, much appreciated by the audience.—Buffalo Evening Times, March 28, 1917.

Chittenden Spring Reception

Kate Chittenden gave her spring reception at the American Institute of Applied Music, 212 West Fifty-ninth street, New York, Friday afternoon, March 30. Cora Remington, soprano of the Fifth Avenue Baptist Church, and one of the guests of honor, sang selections by Handel, Dell'Acqua, Bizet and Campbell-Tipton, with an extremely sweet and flexible voice. In response to prolonged applause she sang an old English song, "A W low Bird Sate Mourning," by Lidgey, and "In My Garden," by Liddle. Francis Moore (accompanist for Maud Powell on her Western trip) played selections by Beethoven, Schumann, Bach-Saint-Saëns, Chopin and Rachmaninoff with splendid technic and expression. At intervals during the program tea was served. Mrs. William Pegram Gilmore, also a guest of honor, poured, and the affair was most charming, both from a musical and social standpoint.

Victor Wittgenstein in Demand

Victor Wittgenstein, the young American concert pianist, appeared as soloist at the Evening Mail concert, Country Life Permanent Exposition, New York, on Friday evening, March 30. Saturday evening, March 31, he played for the benefit of the Jewish War Relief fund at Delmonico's, New York, and Sunday afternoon, April 1, he gave a private musicale in Newark, N. J.

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James Goddard Gives Credit for His Success to the De Reszkes and Hall

All too seldom it is that one finds an artist who has risen to distinction who is willing to give credit where it rightly belongs. A notable exception to this, however, is James Goddard, who is unusually modest in regard to his own achievements.

Mr. Goddard studied first with William Clare Hall, of Chicago, and so interested was the latter that he took the young singer with him to Europe to Jean de Reszke, and to the painstaking care and patience, as well as to the kindly interest of this remarkable man, Mr. Goddard lays the success which has come to him.

When he first sang for De Reszke the maestro told him that his voice was one of very few, and that as far as he had gone there was no criticism to offer. From the first the great tenor took an unusual interest and gave him a lesson every day. When the summer season came and De Reszke went to his home at Deauville, he invited Mr. Goddard to go with him, and there the young basso lived at the artist's home and had a lesson every day.

It was owing to the maestro that Mr. Higgins (manager of Covent Garden) first heard Goddard and engaged him for a season of five years; and it was also owing to the maestro's efforts that Jeannotte, of the Montreal Grand Opera Company, heard him, and engaged him for that company. Mr. Goddard also had the additional advantage of work with Edouard de Reszke, the great basso coaching the younger in the parts which he himself had made famous, such as Mephisto, King Mark and others. In fact, De Reszke presented him with his own costume made for the Gounod opera, telling him that of all the younger singers he was the only one whom he would be willing should wear it, it is said. De Reszke was of enormous size, about the same as Mr. Goddard, who measures six feet seven, with a frame in proportion. All of the success which has come to Mr. Goddard in an operatic way he ascribes to the interest which these celebrated brothers took in him, and he is never weary of telling those interested that it is to that, rather than to his own merits, that success has come.

Fulton Studio Notes

From the Pittsburgh studios of Zoe Fulton comes word of the activities of some of her artist-pupils.

Margaret Davis, lyric soprano, was the soloist at a recent organ recital given by Caspar P. Koch at Carnegie Music Hall, North Side. Miss Davis was so well received that an encore was permitted.

Bernice Kruger, a soprano with mezzo caliber, contributed several numbers recently at a special program given in the assembly room of Margaret Morrison School of Carnegie School of Technology.

Wilma Huff and Winifred Fulton, contraltos, have filled a number of engagements in western Pennsylvania during the past winter as members of the Manhattan Quintet, an organization composed of five young women. A series of Chautauqua engagements has been booked for this quintet during the coming summer.

Bess Hagmeier, soprano, is also a member of the Manhattan Quintet and a most efficient accompanist as well. Miss Hagmeier also filled an engagement as accompanist with the Welsh Male Quartet at Kittanning, Pa., the latter part of March.

Recital at the Kaufmann Studios

On March 25 Minna Kaufmann presented the last of a series of programs made up of works by American composers which she has been giving at her New York studios this season. On this occasion the works of Angelina Comport and Marion Bauer were rendered. Augusta Tyler, soprano, and Mr. Madden, baritone, sang the compositions by Miss Comport, and Delphine Marsh, contralto; Luther Mott, baritone, and Elsa Alves, soprano, pleased in the Bauer compositions. The program was very interesting, displaying to advantage the many excellent points in the compositions of both composers.

Augette Foret in Florida

"The most interesting and artistic program presented in Jacksonville this winter" was the way the music lovers of that Florida city characterized the recital of Augette Foret in that city. Mme. Foret's costume recitals are unique and her magnetic personality and beautiful voice further enhance the attractiveness of her offerings. She was immediately re-engaged for next January. Among the other Florida cities which added their applause for this singer's artistic recitals are St. Augustine and Palm Beach.

A Haggerty-Snell Pupil Sings

Frances Martinez, a vocal pupil of Ida Haggerty Snell, sang on Tuesday, April 3, at Hotel Astor, New York, for the New Standard Club. Miss Martinez has a remarkably sweet voice of brilliant quality. She showed good training and sang with taste, reflecting much credit on her teacher.

Mary Zentay at the Rialto

Mary Zentay, the well known Hungarian violinist, played last week at the Strand Theater, New York, where an excellent musical program always precedes the feature moving picture.

SPALDING

Triumphs In Los Angeles

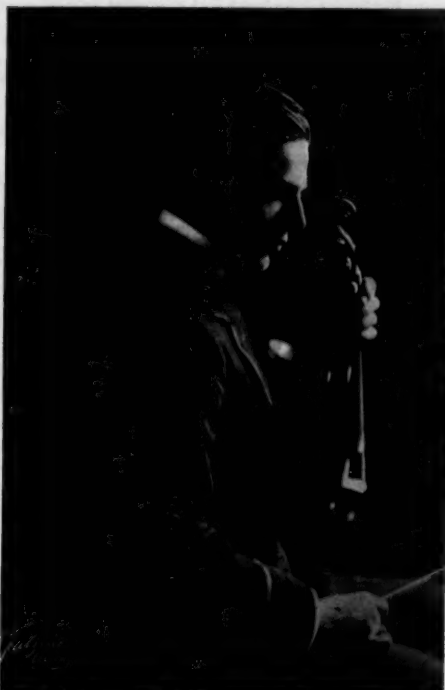


Photo by Matzene, Chicago.

SPALDING IN BRILLIANT RECITAL

By FLORENCE LAWRENCE

Los Angeles welcomed a new artist last night when it accepted unreservedly and with spontaneous appreciation, the brilliant young violinist, Albert Spalding, whose concerts throughout the East for the past two seasons have placed his name in the list of favorites. Mr. Spalding, while still a very young man, has the finish to his playing which comes only from cosmopolitan environment. His appeal is much more than that of the talented and technically equipped student, or of the polished and concentrated virtuoso. It is based upon the broader standard of fine intellectuality, and deep interest in general affairs, to which he adds the astounding mechanical perfection with which he delighted his listeners last night.

Playing with much of the freedom, and the disaffection of conservatism which is so notable a feature of the young Russian violin school, he has wisely omitted many of its traits which are more fada than fundamentally essential to artistry. He rarely forces his tone, with the result that his intonation is almost faultless, and while he abandons the rigidity of pose demanded in more conventional days, this detracts in no way from tonal or interpretative power.

As for technique Mr. Spalding is but another of the young giants of virtuosity who give us the swiftness of Paganini, the dash and abandon of Sarasate and the endurance demanded in the great Tartini sonata, "The Devil's Trill," with apparently no effort whatever.

An audience filling Trinity to the last seat paid thoughtful and delighted attention. The entire program was of great beauty, opening with the Beethoven sonata for violin and piano in A major, and offering opportunity for exceptionally satisfactory numbers. Spalding's numbers included two of his own compositions, and his encores at the close of his second group of solos were magnificent evidences of the success of his appearance.—Los Angeles Examiner, March 23, 1917.

Entire Press Proclaims His Superior Art

SPALDING IN NOTABLE CONCERT.

Audience Well Pleased With Offerings of Well Known Artist.

By Carl Bronson

Los Angeles Musician and Author.

By arranging for the appearance of Albert Spalding, violinist, Manager L. E. Behymer presented local music lovers with a headliner that was unexpected, though fully appreciated, at Trinity Auditorium last night.

It was a very discriminating audience that greeted the first arpeggios of the seldom heard "Kreutzer Sonata," written in Beethoven's most voluble mood, and it would be difficult to imagine its better rendition. Spalding was the perfection of celerity and expression.

SPALDING ENJOYABLE.

Albert Spalding is new to me, but is like unexpectedly picking up a very large nugget of unalloyed gold. At first you wonder and then you begin to contemplate all of the enjoyment he is about to bring you.

One cannot make comparisons for he is entirely too individual. He has the verve of Kreisler, with the tenderness of Sarasate. His octaves are as true as single tones, and his harmonics are tonally disembodied. His bow arm and wrist are as free as the fluent tones they produce. His continuity of tone in phrasing is unapproached and there is neither astringent rosin in the quality, and his quantity varies with his mood. From his highest to his lowest position his tone is alive and spinning and the more you hear the more you desire to hear. He plays all over and his winning personality vibrates music and rhythm in every nerve.

AUDIENCE ENTHUSIASTIC.

The Tartini "Devil's Trill" was performed with great finesse and the abandon of mastery. Of singular beauty was his own muted composition, "Une Lettre de Chopin," which was redemanded.

In fact, it was an evening of such enthusiasm and so many recalls for Spalding that the program was not ended until the old balcony clock had ticked the eleventh hour, and even then many remained to hear the encores he graciously responded to.

It was one of those rare occasions on which the artist never allowed his audience to fall from heights of exaltation, and even André Benoit added to the atmosphere by his subjectively perfect accompanying. American efficiency has a superb exponent in Mr. Spalding, who is undoubtedly one of the world's greatest violinists.—Los Angeles Evening Herald, March 23, 1917.

SPALDING SCORES DISTINCT TRIUMPH.

By Gilbert Brown.

Scoring the most pronounced success of the local musical season to date, Albert Spalding, the American violinist, made his first appearance before a Los Angeles audience last night at Trinity Auditorium. The offerings comprised one of the most sensationally fine and enjoyable programs that has been served up to Los Angeles music patrons this year.

Mr. Spalding united in his performance a warm tone, technical skill that amounts to wizardry, fine intelligence and a strongly magnetic personality. Had not his playing convinced one that he deserves the title of "America's greatest violinist," the audience's reception of his work would have compelled recognition of his right to it. The crowd added to the length of an already long program by calling him back for three encores.

Two numbers of his own, "Une Lettre de Chopin" and "Alabama," were among the most warmly received of his offerings, the latter proving of particular interest by reason of its free use of American ragtime.—Los Angeles Morning Tribune, March 23, 1917.

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A CHAT WITH MOSES BOGUSLAWSKI

(By Elma Medora Eaton)

It is a rare privilege to hear a master work. The concert hall gives us the finished program, but to listen to the steps by which all this came to be is not always possible or allowable. If it were, so many students would not pound out page after page of, to them, meaningless sounds, losing gems of musical thought and gaining no mastery of technical details. Hearing the patience of an artist in small matters would make them compare their own hasty jumble with his exquisite phrases. Many great players have written carefully worded articles about their methods of practicing for musical magazines, but it remained for Moses Boguslawski to give a practical demonstration of how he achieved the wonderful mastery of technic with which he is endowed, when an eavesdropper stood outside his door not long ago. Over and over he was playing the same passage, very, very softly, then in dotted time and then staccato. Delightfully simple the phrases seemed beneath his fingers, but still he worked on.

A little later the opportunity presented itself to ask Mr. Boguslawski why he practised as he did; and instead of being bored by the question he explained with delightful enthusiasm that, "Technical problems, if they may be called so, are made flexible by treating them in many ways. Technic is a misquoted word—what is meant is a complete range of keyboard manipulation, tonal coloring and atmosphere or interpretation. The digital mastery of the keyboard might be compared to the terpsichorean who endeavors daily to keep the toe muscles at equal balance. Every movement calculated to be poetical is measured off at certain angles of space. I follow the same process in training the fingers daily to know the distance cast by the respective composers in their harmonic and contrapuntal inventions, known as individuality in composition. I develop left hand technic for the same reason that the orchestral conductor expects as good second violins and violas as he does firsts. My left hand plays as important a part in piano playing as does my right hand."

In reply to the question as to what he meant by interpreting a composition, he quickly replied: "To give it the sense of tonal beauty." Mention was made of the stories about the "Moonlight" sonata and Chopin's "Raindrop" prelude and he laughed heartily, asking: "Can you illustrate musically a hot bowl of soup on a cold day?" Serious in a moment, however, he added: "We do come upon a few things which have been inspired by—scenery, for instance. In the 'Swiss Pilgrimage,' Liszt sees the Chapel of William Tell, and we get the coloring in the opening choral melody, or in the second number, 'Au lac de Wallenstadt,' which opens with a very distinct barcarolle accompaniment. Even in the third number, the 'Pastorale' is suggested by a peasants' dance, and in the 'Spring,' the fourth number, only a very contradictory person would deny the cascade effect. Yet it never occurs mentally to the performer of these whether the name of the composition implies a marine or a landscape."

The conversation naturally turned upon Mr. Boguslawski's recitals in New York City and his attitude toward them was characteristic. He prepared a Titanic program, one number of which an ordinary concert player would associate with others not so demanding, but Mr. Boguslawski is not an ordinary player and with him Bach-Busoni, Brahms, Liszt and Chopin are names to conjure with and offer no terrors.

A little chat with a musician in the quiet of his studio reveals many things, and not the least of the pleasure of this visit was the charm and simplicity with which Mr. Boguslawski talked of his art. His enthusiastic audiences know Mr. Boguslawski the artist, but a smaller group know that the quality of his work which charms comes from the sincerity of the manhood upon which that is based. Loyalty to his friends, kindness and generosity to his pupils, and a musicianship which is broadened by a humanity that makes him interested in life's big problems—these are a few of the attributes that endear him to the friends that know him as man as well as musician. Somehow the words of the poet always spring to the lips when one thinks him over—

Who through long days of labor
And nights devoid of ease
Still heard in his soul the music
Of wonderful melodies.

Boston Applauds Beach Work

When Mrs. H. H. A. Beach appeared as soloist with the Boston Symphony Orchestra, Dr. Karl Muck, conductor, playing her own concerto, she was accorded a genuine ovation by an enthusiastic audience of Boston's most critical music lovers. Six times Mrs. Beach was recalled to acknowledge the plaudits of her audience. The opinion of the Boston critics may be seen from the appended excerpt from the Boston Daily Advertiser:

MRS. BEACH STARS AT SYMPHONY.

ARTIST POSSESSES BREADTH AND POWER—WORK IS ENTHUSIASTICALLY RECEIVED.

The gentle work, however, was but a prelude to a very masculine and powerful concerto.

Mrs. Beach's piano concerto is what a concerto ought to be, an orchestral work with solo work interwoven. This is the more remarkable when we remember that the composer is a great pianist. Liszt, Rubinstein, Chopin and other pianist-composers generally give their favorite instrument the lion's share of the proceedings when they present a concerto, but Mrs. Beach has seen to it that the orchestra properly occupies the foreground.

In cadenza work of the first movement, however, Mrs. Beach gave full evidence of her virtuosity, in an overwhelming display of technic and bravura.

The scherzo is quite short and very dainty, giving much "fortuna" against thematic work in the orchestra, which was performed by the composer-pianist with charming delicacy, with the rapidity of a "moto perpetuo."

The largo was of pensive melancholy cast and gave prominence to a figure not unlike that used by Wagner to portray Fate, but it was used with originality and ingenuity.

The finale seemed to us the best portion of the work. It had vigor and brilliancy from first to last, there was nothing redundant, no padding and the themes were well under control. The spirited playing of both soloist and orchestra added effect to what was intrinsically an excellent concerto finish.

In her piano work Mrs. Beach seems a riper artist than ever. She has breadth and power, without any spasmodic effort, and in

daintiness and delicacy the scherzo of this concerto proved her very well equipped. Small wonder, then, that she was recalled again and again with abundant enthusiasm. Both as composer and pianist the tribute was deserved.

Kirpal Pupils' Recital

The annual vocal recital by pupils of Margaretha Kirpal, of New York and Flushing, took place as usual in the White and Gold Room, Hotel Plaza, New York, March 31, the scene of many previous similar affairs given by this expert instructor of voice. She has accomplished a great deal, in some cases, with voices of small promise. Others, gifted by nature with real singing organs, she has developed into singers of ability, with much present accomplishment, and greater yet in store. That prime requisite, breath control, seems to be the underlying principle of her teaching, and this gives the true basis for artistic singing. Two of the singers who deserve special mention are little Helen Soucek, who, in short dresses and curls, astonished the audience with her singing; Marguerite



MARGARETHA KIRPAL,
Vocal instructor.

'Arnemann, soprano, sang two arias from "Semiramide" and "Sonnambula," as well as songs, with real style, showing a light, high voice of flexibility. Muriel Ellis, alto, has a good voice, also Margaret Kemp, and both singers enunciate distinctly. The other singers were Ida Krumm-wiede and Mrs. Herman Lissner, who did credit to their teacher in songs by classic and modern composers. English, French, German and Italian were sung. Louise Keppel and Tower Peterson were the able accompanists.

Merle Alcock, Festival Favorite

Merle Alcock, contralto, will be kept busy this spring filling engagements for many festivals. She will be the soloist with the Orpheus Club, Newark, N. J., April 12. She has also been engaged for the third successive festival in Spartanburg, S. C., in May, singing Delilah and Martha, and will also appear as soloist at the symphony concert.

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MINNEAPOLIS

Despite Blizzard Big Audience Grets Oberhoffer Concert—Popular Conductor in Two Other Notable Events—Reuter With the Kneisels—Artists Combine in Recital—Proctor, Orchestral Soloist—Pupils' Recital Gives Pleasure—Final Concert of Chamber Music

Kreisler was the soloist with the Minneapolis Symphony Orchestra, at the Auditorium, March 16. Under the magnetic sway of Emil Oberhoffer's baton the organization sustained its splendid reputation, and therefore the "Egmont" overture of Beethoven, the Spanish caprice of Rimsky-Korsakoff and the Brahms symphony, No. 3, took on new beauties and completely captivated the large audience. There raged the worst blizzard that we have had in this section during this very bad year, and yet, the size of the audience was not appreciably smaller. Kreisler's offering was the Tchaikowsky concerto, which he played with his usual impeccable art.

Eighteenth Popular Symphony Concert

The eighteenth popular concert of this season, given by the Minneapolis Symphony Orchestra, was another proof of Emil Oberhoffer's gift of program building. Most of the numbers were light in character but were all played so artistically that one would think of them only as finished products. The bright E major polonaise of Liszt opened the program, following which the Rossini overture, "La gazza ladra," was no less joyous. Luigini's "Egyptian" suite (the four movements) was daintily played; the "Prelude to the Deluge" by Saint-Saëns, brought forth some very excellent orchestration and a wonderful tone from the violin of Richard Czerwonky. Westerhout's "Rondo d'amour" is a charming little serenade with odd effects in the flutes and strings; Pierné's delicious "Serenade" was delicately played by the strings and real old Irish melodies roamed about in Herbert's rhapsody and made a gay ending for this St. Patrick's program, March 18.

A local soloist, Gertrude Hull, instructor of voice at the University of Minnesota, with a high soprano of very beautiful quality, was the soloist, her choice being the aria, "Una voce poco fa" from Rossini's "Barber of Seville," and Proch's theme and variations for soprano and orchestra. She is an excellent musician and her sweet, flexible voice will make her a favorite wherever she sings. She made a decided success and sang "Se Saran Rose" by Arditi as a recall.

Final in Series of Young People's Concerts

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Young People's Concerts could be made interesting to children, when the list of master composers, Dvorák, Tchaikowsky, Grieg, and Goldmark, is considered. The last of the series, Goldmark, was given at the Auditorium, Friday afternoon, March 23. Mr. Oberhoffer, using a baseball comparison (very appropriate to the spring day), said that the "orchestra game" was just as interesting as any game, if one loved it, and worked to be proficient. He cited the thirty grade school orchestras in this city, with the 400 members, as the "kindergarten" of the symphony orchestra and asked the members of these orchestras to stand. A goodly number of the 400 rose to their feet amid the vociferous applause of the audience. Mr. Oberhoffer gracefully congratulated them and advised them to respond to their "umpire," Ruth Anderson, in their orchestra game, just as the gentlemen of the symphony respond to their umpire, and not to allow the umpire to call a "foul" and "strike them out" because they do not "play a good game."

The "Sakuntala" concert overture proved a beautiful number for the children and quite as interesting for their elders. The "Rustic Wedding" with its five parts offered real symphony music and was thoroughly clear, after the piano illustrations that Mr. Oberhoffer gave. "In Springtime" made a gay ending to this program.

Rudolph Reuter Assists Kneisels

The Chamber Music Society's season closed March 21, at the Unitarian Church, with a concert by the Kneisel Quartet, assisted by Rudolph Reuter, pianist. The church was filled with enthusiastic listeners. Three works of great beauty were the offerings of the evening: the Beethoven quartet in D major, op. 18, No. 3, which no one could hope to hear played better; the Tchaikowsky quartet in F major, op. 22; the Schumann quintet in E flat major for strings and piano, a fitting close to this excellent program.

Joint Recital by Excellent Artists

A joint recital was given at the Church of the Redeemer, March 20, by two artists of rare merit—Mrs. Charles Hardy, pianist, and George Klass, violinist. Mr. Klass ranks high here and holds the position of second concert master of the Minneapolis Symphony. The sonata of Grieg in F, was given a rendition that surpasses any heard here of late. A group of morceaux from Kreisler, Beethoven and Gossec completed Mr. Klass' offerings. He was admirably accompanied by Katherine Hoffmann. Mrs. Hardy's numbers included works of Chopin, d'Albert, Dohnanyi, Brahms and Moszkowski. Her intelligence and musicianship are undisputed and her technic and interpretations, always artistic.

Warren Proctor Delights as Orchestral Soloist

Warren Proctor, tenor, was soloist at the Auditorium, March 24, on the occasion of the popular concert given by the Minneapolis Symphony orchestra. His programmed numbers were the famous "Faust" aria "Salut d'amour," and the equally famous "Lohengrin" narrative from that opera by Wagner. His voice is sweet and pleasing—it has a depth and a pure ringing quality. He appeared twice on the program and had to sing encores twice—a circumstance, quite unusual. He has a gracious personality and repeated his success of Christmas time. His diction is excellent—the "Faust" number, sung in English, was very satisfactory.

A new composition here was the March by Towner, a talented musician who is director of the symphony orchestra at Fresno, Cal. There is much real merit in this work. The orchestra played the Schubert "Rosamunde" overture, variations on a Russian theme, by the six most distinguished modern composers, the "Ballet" music from "Faust," the introduction to Act three and "Bridal" chorus from Wagner's "Lohengrin," and Ponchielli's "Dance of the Hours." Richard Czerwonky played superbly the "Meditation" from "Thais," and he was the recipient of long, hearty applause.

Pupils' Recital Pleases

Pupils of James Bliss, pianist, and Ethel Adams, soprano, gave a recital at the Unitarian Church, March 19. Much talent was evinced by all the performers—foremost among the pianists was Margaretha Kater, who played artistically the Beethoven C major concerto, and the voice work of J. Hardesty Johnson.

Final Chamber Concert

The final chamber concert given by Van Vliet and Johnson occurred in the Unitarian Church, March 12, and gave these superb artists another occasion to prove their sterling qualities and bring to us new music of the very best. The sonata for cello and piano by Rachmaninoff, op. 19, was powerfully and wonderfully played. In great contrast to this was the deep, impressive work, the Napravnik suite, op. 36. The Rubinstein D major sonata, op. 18, was a rich, tuneful and glorious portion of the program. These artists may be congratulated on their rich "finds" in the musical literature for cello and piano and we are happy to be privileged to hear all these "first performances in Minneapolis," or in the case of the Napravnik sonata, "first performance in America."

R. A.

Margaret Abbott's Busy Month

Wednesday, March 28, Margaret Abbott, contralto, started on a tour which will take her as far as Lindsborg, Kan., where she will have a very busy week at the festival there. This means appearances—April 1, in "The Messiah;" April 4, soloist with Bethany Orchestra; April 6, matinee, joint recital with Henry Weldon; April 6, evening, "The Messiah;" April 8, "The Messiah."

Returning to New York, she sings at a musicale at the home of Mrs. Willard Straight; April 19, in "A Tale of Old Japan," at Gloversville; April 25, at the Paterson festival; April 27, in a private musicale in New York.

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Reuben Davies to Teach in New York During the Summer

Reuben Davies, concert pianist and director of the piano department at the Texas Woman's College, Fort Worth, Tex., has been engaged as head of piano department at the Andrew Hemphill Summer School, New York City, from June 15 to September 1. Mr. Davies will return to Fort Worth early in September to resume his activities at the Texas Woman's College.

Anita Rio for Lockport

Anita Rio, soprano, who has won a prominent place for herself among the festival favorites of this country, has been engaged to appear at the National Seven Day American Festival Convention to be held at Lockport, N. Y. Mme. Rio will appear on October 6 at one of the finest events of the series, with one of the festival choirs, singing the role of Santuzza.



ANITA RIO,
As Santuzza.

Some Rhodes Engagements

On February 13, Will A. Rhodes, Jr., the popular tenor of Pittsburgh, sang at Wilkesburg, Pa., before an audience of over 3,000 people. He was accorded a splendid reception, his being the only number on a long program to receive an encore. February 19, Mr. Rhodes sang at Carnegie Hall, Pittsburgh. The program, made up of excerpts from grand opera, so delighted the audience that Mr. Rhodes was then and there engaged for two other concerts, one to be held in April, the other in May. After his singing of the familiar "Celeste Aida," from "Aida," Mr. Rhodes was compelled to add an encore and chose "Tremble, Ye Tyrants" from "Trovatore." On February 26, he appeared before a women's club at a private home in Pittsburgh, and on the twenty-eighth, sang at the William Penn Hotel, at a large banquet. Mr. Rhodes sang at another dinner on March 1, and the following evening was heard at the Watson Memorial Church, Pittsburgh. He gave the first Pittsburgh hearing of the Cadman number and judging from the manner of its reception, it was thoroughly enjoyed. Among his other March engagements

were appearances, March 9, at Dormont, Pa.; March 13, in Liza Lehmann's "Persian Garden," Pittsburgh; March 15, at Wilkesburg, Pa.; March 25, at Greensburg, Pa., where he sang in Stainer's "Crucifixion"; May 22, Mr. Rhodes is engaged to appear as soloist with the Ladies' Choral, of Mansfield, Ohio, giving Julian Edwards' "The Mermaid."

Buckhout Studio Musicales

At a concert given Saturday afternoon, March 31, at the Buckhout studio, Mme. Buckhout, soprano; Richard Hale, baritone, and Michael Penha, cellist, collaborated in the rendering of an interesting program of compositions by Lola Carrier Worrell, the composer at the piano. Very successful were the three groups of songs rendered by Mme. Buckhout, and especially so were "Autumn Bacchanal" and "Memories," both of which had to be repeated. The last named is one of the many songs dedicated to Mme. Buckhout.

Mme. Buckhout's musicale of March 24 was devoted to a Henry Holden Huss program, songs, violin, and piano pieces making up a highly interesting matinee hour. "It Was a Lover and His Lass" and "Suppose" (the latter dedicated to Mme. Buckhout) were sung so well and made such a hit because of their intrinsic merit, that they had to be repeated. Harriet Selma Rosenthal, violinist, and Babetta Huss, contralto, had important part in the program, aiding the Huss works to success.

The last musicale of the season, April 3, had on it works by Margaret Hoberg, who was at the piano, in songs sung by Mme. Buckhout and Vernon Archibald. Annie Louise David, harpist, played a polonaise, and collaborated in a duo with Miss Hoberg. Two songs were also sung with harp accompaniment. Works by John Adam Hugo will be performed at the first musicale next season.

New York Recital by Maggie Teyte

A song recital by Maggie Teyte, who has been winning a succession of pronounced successes this winter on tour with the Boston National Grand Opera Company, will be an event of the late New York musical season. Miss Teyte is planning this recital for the latter part of April, and it will mark her first appearance this season in New York concert halls. This should prove welcome news to the host of admirers of this dainty prima donna, who is noted not only for her beautiful voice and artistic singing, but also for her unusually interesting recital programs.

Rosalie Wirthlin's Singing Acclaimed

Metropolitan newspapers all praised Rosalie Wirthlin's fine finished singing, her well constructed program, and her radiant personality, anent her recent recital at Aeolian Hall, New York. It was her second recital of the current season at this hall, and the large audience was spontaneously enthusiastic over her. The Evening Mail said "Her program was very attractive," and that she sang with her voice smoothly and skillfully." The Times said "She sings artistically, and demonstrated her ability to manage her voice smoothly and skillfully." The Times said "She sang with an even, unforced tone and clear diction that gave pleasure to a large audience." The Sun mentioned her "goodly array of merits," and says her best asset is her musical understanding. "Her command of expression . . . is always intelligently employed. Her readings show insight as well as sympathy. . . . Her art has solidity, and she can confidently expect to hold the attention." The Staats-Zeitung, said, in translation, "the artist, who was in excellent voice, was very successful through the medium of her large, full and rich voice, which makes its way so easily. Much she sang was beautiful, and so the artist well deserved the applause of the public." Under the caption, "Rosalie Wirthlin Liked," the World mentioned her excellent songs, and said she "made a favorable impression upon a large audience." Sylvester Rawling, in



ROSALIE WIRTHLIN.

the Evening World, said she was forced nearly to double her program by the insatiable demands of the audience. "Her voice has color and flexibility, and her enunciation is good. Especially is she to be commended for the number and quality of the songs in English."

Eddy Brown Scores With Galli-Curci

When Amelita Galli-Curci, the soprano whose wonderful singing is arousing a tremendous sensation in the musical circles of this country, appeared in Baltimore, Md., associated with her was Eddy Brown. He "had the audience with him from the first," declares the Baltimore Sun. "His best number by far was the 'Serenade and Witches' Dance' by Kuzdó, in which he seemed to use all the violin strings at the same time and throughout the whole selection, and yet keep a lively dance melody skipping around the overture. He was especially pleasing also in Kreisler's Viennese popular song." According to the News of that city, "Eddy Brown, the young American violinist, whose recital at the Peabody last season will long be remembered, was the other soloist. . . . It says much for Eddy Brown that, with such a colleague, he was not altogether overshadowed, and, indeed, scored a decided success on his own account. It may be questioned whether any other violinist of the present day could surpass in sheer virtuosic achievement such a performance as he gave last night of Kreisler's 'Tambourin Chinois' and Kuzdó's 'Serenade and Witches' Dance' for violin alone."

The Stults Engaged for Musicians' Club of Chicago

On April 16 the American singers, Monica Graham Stults and Walter Allen Stults, will sing for the Musicians' Club of Chicago at the Illinois Theater. The group of duets on the program includes a charming one by Mrs. H. H. A. Beach. Mr. and Mrs. Stults are achieving rapid popularity by their delightful singing of duets on their joint programs.

Dudley Buck Pupil With Savage

Katherine Galloway, an artist-pupil of Dudley Buck, has joined Henry W. Savage's company in "Have a Heart," which is now in Philadelphia. This company is to have a summer run in Chicago. Miss Galloway succeeds Margaret Romaine, and her contract with Mr. Savage extends over a period of three years.

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STEINWAY PIANO

PORTLAND, ORE.

Portland Composer Presents Symphony—New Work by Francis Richter—Big Festival Planned

Portland, Ore., March 30, 1917.

The Portland Symphony Orchestra recently played the first movement of Francis Richter's new symphony in C minor, "From Darkness to Dawn," a home-made composition. Waldemar Lind conducted and the composition made a big hit. Mr. Richter, who is blind and who lives here, received his musical education from Leschetizky and Carl Goldmark. This fine concert was the sixth of the present season.

On March 29 Rudolph Ganz, pianist, and Albert Spalding, violinist, appeared in the Heilig Theater, where they were heard by a large and enthusiastic audience. The concert, which took place under the direction of Steers & Coman, was a veritable treat, honors being equally divided between the two distinguished artists.

A music festival will be held in Portland's new \$600,000 Auditorium, which is being rushed to completion. The festival will take place in June or July. The programs are not ready for publication. However, famous soloists will be engaged to sing and the first day will be devoted to Mendelssohn's oratorio, "Elijah." William H. Boyer, supervisor of music in the public schools, has been chosen to direct the chorus of 500 voices. Carl Denton, local representative of the Royal Academy of Music, London, England, will conduct the Portland Symphony Orchestra during the festival. A \$25,000 organ is being installed in the Auditorium. J. R. O.

Recital of Julius Hartt Pupils at The von Ende School

Julius Hartt, pianist, pedagogue, litterateur, critic and philosopher, formerly of Boston, for several years the late Jedliczka's assistant in Berlin, who has confined his activities to Hartford, Conn., for eight years past, realizing that the peaceful environs of New England have their advantage over the nerve racking hubbub in New York, is now cooperating with Herwegh von Ende, and introduced nine of his students at The von Ende School of Music on March 23.

From the very beginning, Herwegh von Ende set a very high standard for student recitals at The von Ende School of Music, and Mr Hartt's protégés prove him to be a pedagogue of the very highest caliber. To single out one or more from the following program, seems hardly fair, as they all represented various grades of advancement, talent and maturity.

Miss Hartt gave a poetical reading of Beethoven's "Bagatelles," op. 33; Mr. Berkman a dignified performance of Mendelssohn's "Variations Serieuses." Miss Anderson charmed with the grace and fluency of Moszkowski's Concert Waltz in E major. Mrs. Yaw commanded respect for her musical interpretation of Rachmaninoff's "Polichinelle" and Brahms' B minor rhapsodie. Irene Cohen created intense enthusiasm with her brilliancy and color in Chopin's bolero. Miss Teal carried off honors for her distinctive playing of Chopin's fantasia, A flat etude, and Ravel's "The Fountain." Miss Teal combines the power and temperament of the Amazon with the finesse of the French school, in spite of having grown up in New England environment. Her interpretation of Ravel's "The Fountain" was worthy of an artist of distinction.

The following is The von Ende School recital schedule for this month:

Friday evening, April 13: Sergei Kotlarsky, violin; Morris Perlmutter, piano. Friday evening, April 20: Scenic and dramatic recital with 150 stereopticon views, Wagner's "Tannhäuser." Clement Burbank Shaw. Friday evening, April 27: Song recital, Otilie Schilling.

Helen Stanley Re-engaged at Asheville

So successful was Helen Stanley at the song recital given at the Grove Park Inn, the beautiful resort in Asheville, N. C., on March 25, that the soprano was immediately re-engaged for another appearance next season. Miss Stanley, who was accompanied by Nicolai Schmeer at the piano, sang a varied program that included the familiar aria from Charpentier's "Louise" and works of Scarlatti, Rousseau, Marvaux, Bizet, Gaul, Gounod, Old Irish, Scotch, Carpenter, Campbell-Tipton.

Miss Stanley was so delighted with the Grove Park Inn that she prolonged her stay after her recital, and likewise gave several selections during an organ recital by Maurice Longhurst several days later. The management of the Inn, F. L. Seely, expressed his appreciation by having printed a small slip reading as follows:

The information seems to have reached Miss Stanley in some way, that we enjoyed her singing. In turn she has confided in us that she likes it so much at the Inn she is staying a day or two over time. I don't think we have ever enjoyed an event here at the Inn quite equal to Miss Stanley's recital, and just because she is so obliging and human and altogether gracious, she is going to sing two or three more selections for us tonight, and one of them is with the organ. It must be a great satisfaction to be able to delight so many people with so wonderful a voice as Miss Stanley's, and I am sure that if all who heard her could in turn borrow her sweet voice and her gracious charm we would even then fall far short of adequately expressing our appreciation. We will omit our motion pictures tonight and either after Mr. Longhurst's recital or during it Miss Stanley will sing.

Columbia University's Summer Opera

The season of grand opera at Columbia University will comprise two series of operas, the first to begin on Tuesday, July 17, and the second on Thursday, July 19. Four operas will be presented in each series, making a total of eight performances. The operas of the first series will be given on Tuesday, July 17; Saturday, July 21; Tuesday,

July 24, and Tuesday, July 31. Those of the second series will be presented on Thursday, July 19; Thursday, July 26; Saturday, July 28, and Monday, July 30.

The operas which will go to make up the series have not yet been finally decided upon by Edoardo Petri, the director, but those which are chosen will be in keeping with the high educational standard which Columbia desires to maintain throughout all the activities of the summer session. The announcement of the names of the artists engaged for the series will be forthcoming in a few days, as soon as the operas have been definitely selected. The chorus and orchestra of the Metropolitan Opera Company will both be engaged for the productions.

Subscriptions for the Columbia operas will be received on the basis of the dual series. The books will be opened probably not later than May 1. Although the operas are being arranged primarily for their educational value, the general public will have every opportunity to subscribe.

Russell Oratorio Society Concert

An evening of music prepared for patrons and subscribers of the Schubert Oratorio Society (thirty-ninth season), Louis Arthur Russell, director, was given on March 28 at Wallace Hall, Newark, N. J. Among the numbers rendered was the Russell "Nocturne" for voice and piano, which was beautifully sung by Luther B. Marchant, baritone. The trio, "Ballade Polonoise," in A minor, was well played by Isidor Werner, violinist; Jac. Glockner, cellist, with Mr. Russell at the piano. Piano solos from the "Suite Psychique" (Sleepless Nights), the last movement being with the choral finale, were played by Harry Horsfall. The entire "Suite Fantastique" (portraits from the pantomime) was brilliantly played in solo ensemble by Misses Snell, Kautzmann, Beaupre and Mr. Arandarski, of Mr. Russell's artists' classes. Jessie Marshall, soprano, received special praise for her expressive singing of "A Spring Rapture." Mr. Russell is the composer of all the above mentioned compositions, and was the pianist in all the concerted and vocal numbers. Other soloists on the program were Nana Genovese, soprano, and Samuel E. Craig, tenor. The oratorio chorus shared with the soloists in the enthusiastic reception which was accorded them by a large audience.

Mabel Garrison, Operatic, Concert and Festival Favorite

Besides singing with the Metropolitan Opera Company this season, Mabel Garrison, the coloratura soprano who created such a sensation as Queen of the Night in "The Magic Flute" when at very short notice she undertook this role because of the indisposition of Frieda Hempel, who was to have sung it, has been filling many concert engagements. On November 21 she was heard in recital



MABEL GARRISON,
Coloratura soprano.

in Baltimore, Md.; on December 15, in Lewiston, Me.; December 30, in "The Messiah" with the New York Oratorio Society; on January 22, soloist at the Bagby Musicale; January 26 and 27 with the Philadelphia Orchestra, Leopold Stokowski, conductor; February 1, Washington, D. C.; February 4, with the New York Symphony Orchestra, Walter Damrosch, conductor; February 14, Dayton, Ohio; February 17, Washington D. C.; March 13, Newark, N. J.; March 15, Flint, Mich.; and March 21, in Baltimore, Md., with the Philadelphia Orchestra. This spring Miss Garrison will be kept busy filling many festival engagements. A few of them are as follows: At the Chicago festival, April 23-28; Richmond (Va.) festival, May 8; Springfield (Mass.) festival, May 10-12; Buffalo festival, May 17-18, and Norfolk (Conn.) festival, June 4. In addition to these festivals she will also be heard in "The Impresario," which is to be given by the Society of American Singers in New York from April 30 to May 2; in concert in Paterson, N. J., on April 16; Lima, Ohio, on May 16, and Hagerstown, Md., on May 24. Her popularity is little to be wondered at, for in addition to being a singer of unusual ability, she is one of the most charming artists now appearing before the public and has won the favor of her audiences wherever she has appeared.

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Tina Lerner, the young Russian pianist, was a passenger on the steamship Ventura from San Francisco to Honolulu, and won the honor of being the first pianist in the world whose playing was transmitted and heard hundreds of miles away. Leaping over hundreds of miles of heaving ocean, the strains of a patriotic concert in the music room of the steamship Ventura, were conveyed to scores of vessels between San Francisco and Honolulu on Washington's Birthday. Conversations and music from the Ventura were heard clearly through the headcaps of wireless operators on steamships 500 miles away at times. Startled operators flashed responses to the Ventura asking information about the marvel and begging for further demonstrations.

The success of the tests was so complete that Miss Lerner was asked to give a regular concert program and the transmitter was placed in the steamer's concert room. Hardly had the first number ended when the Ventura wireless was crowded with a crackling of an entirely new kind of applause. Passengers, vessels and freighters were treated to an unexpected feature in their shipboard celebration of the holiday from all points within a radius of 150 miles.

Amy Ellerman Busy

Amy Ellerman, contralto, whose excellent work has been received with favor wherever she has sung this season, has been very busy filling many engagements. On January 29 she was one of the soloists at the reception given in honor of Joseph Bonnet at the Waldorf-Astoria.

LENA DORIA DEVINE

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New York. She is a specialist in oratorio singing, and appeared in "The Messiah" given on March 1 by the Young Men's Christian Association of Watertown, N. Y.; and on March 11 sang in "The Holy City," which was given at Saint James' Church, Brooklyn. On March 16 she was heard at All Souls Church, Brooklyn, and here, as everywhere else, met with considerable success. Recently Miss Ellerman sang before the Globe Music Club, being heard in Saint-Saëns' "My Heart at Thy Sweet Voice," Milldote's "Cade la Sere," and Mehrkens' "I am Thine." The Globe of March 21 said the following of her singing on this occasion: "Amy Ellerman was in admirable voice. She has a truly classic manner of singing—she knows how to bring out the deepest feeling of the composer."

About the Stults Appearances

Walter Allen Stults, bass, was soloist with the Schubert Club, East St. Louis, February 15. The East St. Louis press commented on Mr. Stults' singing as follows:

Walter Allen Stults, baritone soloist, of Chicago, rendered two numbers, the first, "Il lacerato spirito" from "Simon Boccanegra," by Verdi. His last number was a group of five, and if his audience could have had its way, he would perhaps be singing yet. Each was given in a spirited and authoritative manner and the many little embellishing phrases with which some of the numbers abounded, were delightfully rendered.

Monica Graham Stults sang March 29 at the Second Congregational Church, Oak Park, Ill., in an orchestral concert. Her numbers were: "Pace, Pace, Dio" ("La Forza del Destino") (Verdi), "At the Mid Hour of Night" (Cowan), "The Fairy Pipers" (Brewer), "A Birthday Song" (MacFadyen), "If You Would Love Me" (MacDermid), "Wake Up" (Philips), "At Twilight" (Nevin), "The Wind's in the South" (Scott).

Her other spring dates include: April 16, recital, Musicians' Club, Chicago; May 3, recital, Decatur, Ill.

De Stefano's Private Engagements

Salvatore de Stefano, the brilliant harpist, is busy fulfilling a number of private engagements; among others he will play at the homes of Mrs. Reginald Finck, Mrs. Morris Wertheim and Mrs. Vincent Astor.

JULIA CLAUSSEN SCORES WITH SEATTLE PHILHARMONIC ORCHESTRA

Snowbound on Chicago to Seattle Trip

Julia Claussen had an interesting experience between Chicago and Seattle, Wash., where she appeared as soloist with the Seattle Philharmonic Orchestra on March 20. On her way out to Seattle Mme. Claussen was held up by a snow storm in North Dakota and Montana for twelve hours. Nevertheless, the famous prima donna reached her destination in time for her engagement with the orchestra.



JULIA CLAUSSEN.

The same happened when she was returning to Chicago for her engagement there on March 25 as soloist with the New York Symphony Orchestra. This time her train was snowbound at Medicine Bow, Wyo. The prospects were that all the passengers would have to remain there for two or three days. However, with two big locomotives and a snow plow they finally succeeded in pulling through, although snow, mixed with sand at some points, had piled up to a height of from fifteen to twenty feet. Mme. Claussen arrived in Chicago fifteen hours late, or after midnight Saturday, and sang Sunday afternoon with much success with the New York orchestra in Chicago.

What the Seattle press had to say of this artist's work is reprinted, in part, herewith:

A great program and a great singer made the Philharmonic concert last night at the Metropolitan a success which will be remembered in the annals of that orchestra. In terms of humanness and dramatic power Julia Claussen is a great world singer—one of the greatest. The voice, a rich mezzo-soprano, mellow, full, ringing, is rounded by an artistry in phrasing, which is only second to its human quality and its dramatic power. Julia Claussen in a passionate crescendo vibrates every responsive chord in the heart of the audience, and such emotion cannot pass away ephemeral. . . . For then came the famous "Liebestod." There could be no greater theme for the powers of Julia Claussen, who was ably aided by the exquisite instrumentation of the orchestra. The audience refused to allow the singer to take farewell until a couple of encores had been accorded—there could not be too much of such a voice.—The Post-Intelligencer, Seattle, March 21, 1917.

Julia Claussen and the Seattle Philharmonic Orchestra scored a distinct triumph in the concert given last evening in the Metropolitan Theater. Mme. Claussen is an artist in every sense of the word. . . . After her final number she was called again and again and it was only after she had yielded and repeated her last song, that she was allowed to leave.—The Seattle Times, March 21, 1917.

Burnham's Program, "An Artistic Achievement"

Regarding Thuel Burnham's recent appearance at Davenport, Ia., the Catholic Messenger of that city said: "When Thuel Burnham, the noted pianist, stepped on the stage, he was greeted with an enthusiasm that testified to the pleasure evoked by the memory of his previous concert." That is indeed one of the best tests of an artist's popularity, the reason for which is found by a continued perusal of this paper. "Mr. Burnham's remarkable qualities as an artist were brilliantly displayed in a program which was exceptionally well balanced and showed a striking grouping of contrasted numbers. The usual phraseology of appreciation is commonplace in commending Thuel Burnham. All the qualities that argue an artist of the first rank are manifested in his playing—technic, touch, tone and singular interpretative insight. His ability to render the distinctive feature of a great variety of selections showed a range of technical skill and power of sympathetic understanding that bespoke of purity of talent. From the opening sonata to every encore, the program was an artistic achievement."

Klamroth Studio Notes

Fredericka Sims, soprano, well known to Newark, N. J., audiences, has been engaged for a series of appearances in Newark, Elizabeth, Baltimore, Albany, Troy and Boston. Alexander Wemple, promising baritone, sang in the "Crucifixion," March 25, and March 28 for the Red Cross, both in Passaic.

Mrs. Riccardo Martin, a versatile singer (she sings in seven languages), appeared with success March 25 at a private musicale, singing little known songs in Russian and Hungarian.

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Engagements of Klibansky Pupils

Betsy Lane Shepherd, soprano, has appeared in the following places recently: Phoenixville, Pa.; Ashland, Pa.; Verona, N. Y.; Plainfield, N. J., and New York City. Miss Shepherd sang April 10 at a lecture by Maurice Halperson.

Gilbert Wilson, bass, is engaged to sing for a week of recitals at the Wanamaker Auditorium; May 8 he will be soloist at a concert of the Women's Musical Club, Mount Vernon, N. Y.; April 10 he sings at the Halperson lecture. Alvin Gillett, Carl Hoag and Gilbert Wilson sang March 31 at a concert at the Citizens' League, Roselle, N. Y.

Marie Law, soprano, is engaged to appear for several weeks at the Academy of Music in New York.

Felice de Gregorio, baritone, sang at Mr. Halperson's lecture April 3.

Arthur Davey, tenor, sang at a special service at the Congregational Church, Plainfield, N. J., April 1.

Francis Stetson Humphrey, baritone, is engaged to sing at the big May Festival in Newark, N. J.

B. Guevchenian, baritone, gave a successful song recital in Buffalo, N. Y.

Mrs. Abeles will give a song recital in Little Rock, Ark.

Lotta Madden, soprano, has been engaged for a concert at the Y. M. C. A., New York.

Zoellner Happenings on the Western Front

In the words of one of the members of the Zoellner Quartet, "an artist's life it not all roses and smiles," and this applies to this quartet, for that organization has been meeting with a series of adventures during its Western tour which reads like a romance—at least a romance of unfortunate happenings. The excitement began in Canada, where the Quartet was scheduled to give a concert at Vancouver. As the train was nearing its destination, a landslide did its utmost to prevent its arrival. Indeed, there as so much rock on the track that it had to be dynamited off before the train could proceed on its journey. This naturally occasioned a delay of several hours, and instead of arriving in Vancouver at 5:30 for the evening's concert, the members of the Quartet did not appear on the scene until 9:45. The audience of 1,500 was waiting, so the Zoellners promptly began the concert, minus their "concert clothes," and played until 11:30. "The people of Vancouver surely are endowed with patience to wait so long for a concert, and the members of the quartet are deeply appreciative of the compliment," to quote from the Zoellner above referred to.

Nor was this the end of Zoellner troubles. While in Los Angeles, the members enjoyed a long automobile ride



ZOELLNER QUARTET.

of 240 miles, which was evidently more than was good for Joseph Zoellner, Jr., for he caught a cold which settled in his left hand and "stiffened" it so badly that he could not play. Consequently, the Los Angeles appearance had to be cancelled. Other cancelled appearances were at Cheyenne, Wyo., caused by the impossibility of making railroad connections, and at Billings, Mont., where a snow blockade prevented.

An event of the utmost importance in the Zoellner family took place on March 15, when Mr. and Mrs.

Amandus Zoellner became the parents of a fine baby girl. According to latest reports, the little one enjoys sucking its thumb more than singing, so that at present it is doubtful whether or not the organization will be known in time as the Zoellner Quintet. In this connection, it is interesting to learn that the quartet is busy "polishing up" cradle songs and lullabies.

What Elsie Baker Has Been Doing

One of the most attractive, as well as most gifted of our American concert singers, is Elsie Baker, and those who know her and know her work do not wonder at the unceasing list of successes which she has placed to her credit within recent seasons and is continuing unabated at the present time. Among the recent extremely enthusiastic press notices received by Miss Baker is one in the Spartanburg (S. C.) Herald, of February 13, which speaks of the large crowd that gathered to hear Miss Baker sing, and mentions the demonstrative applause bestowed upon her by the delighted hearers. The Tampa, Fla., Morning Tribune, of February 17, alludes to Miss Baker's appearance in that city as one of the most interesting ever experienced in a musical way in Tampa. Other paragraphs in the same publication allude to her delightful personality and her wonderful vocal and interpretative talents. The Tampa Daily Times agrees with its contemporary, and also speaks of the unusual beauty of Miss Baker's

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voice, her perfect enunciation and her ingratiating manner and appearance.

In the Essex County News, Port Henry, N. Y., an editorial refers to the Elsie Baker concert as "by all means the finest thing which has been given in Port Henry in years." The same publication says that, "although Miss Baker is too well known through her many Victor records to need any special comment, nevertheless she proved to be a real surprise, and her art sounded even better than the reproduction of it." The Oneonta, N. Y., Daily Star, of March 7, comments warmly upon Miss Baker's "wonderfully clear and flexible contralto voice, many times reproduced in the Victor records, and which has carried knowledge of her ability far beyond the circle, wide as it is, of those who have actually heard her sing." The Star comments upon Miss Baker's wide range of interpretative qualities, "including the lightly humorous and the deeply sentimental."

Belle Godshalk at Bethlehem

Belle Godshalk, the gifted young soprano, sang on March 28, in Bethlehem, Pa. She delighted her large audience with an interesting program, every number of which was sung with excellent vocalism and splendid interpretation. There is little wonder that Miss Godshalk is so well liked and her artistic work appreciated, for she has everything to recommend her as an artist; splendid diction, enunciation, interpretation, and vocalism.

Grand Rapids and Marion Weeks

Marion Weeks never fails to captivate her audiences. In her short but eventful career she has received splendid criticisms from papers in every part of the country. Recently she sang in Grand Rapids and the following appeared:

When first Marion Weeks appears on the stage you are reminded of an amateur recital, for she is a sweet little girl, as winsome and dainty as a June graduate. But her voice dispels any amateurish impression. Of a soothing, birdlike tone it soars to astounding heights, without seeming effort. She achieves unusually high notes



MARION WEEKS.

easily and always her voice is sweet and clear. Among her best selections is a version of "Le Printemps Waltz."—Grand Rapids Herald.

This young woman is pretty, dainty and has a phenomenal voice. She sings above high C easily and warbles in a birdlike manner a number of well selected and pleasing songs, including one of the numbers sung here by Galli-Curci.—Grand Rapids News.

Some of Carl Friedberg's Concerts This Season

- October 13.—Paterson, N. J. (joint-recital with Kreisler).
- November 4.—Brooklyn (with New York Symphony Orchestra).
- November 5.—New York (with New York Symphony Orchestra).
- November 19.—Aurora, N. Y.
- November 26.—Boston (joint-recital with Kreisler).
- December 10.—Carnegie Hall, N. Y. (joint-recital with Kreisler).
- December 20.—New York.
- December 31.—New York (joint-recital with Kreisler).
- January 2.—Washington, D. C. (with the Boston Symphony Orchestra).
- January 4 and 5.—Cincinnati (with Cincinnati Symphony Orchestra).
- January 8.—Oxford, Ohio.
- January 11.—Louisville, Ky.
- January 15.—St. Louis, Mo.
- January 23.—New York.
- February 6.—Pittsburgh, Pa.
- February 12.—Philadelphia, Pa.
- February 14.—Baltimore, Md.
- February 16.—Brooklyn (with the Boston Symphony Orchestra).
- March 9.—New York.
- March 22.—Cambridge, Mass. (with the Boston Symphony Orchestra).
- March 24.—Boston, Mass. (with the Boston Symphony Orchestra).
- March 31.—New York.

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Dec. 17, Des Moines	Dec. 24, Minneapolis	Dec. 31, St. Paul
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Jan. 15, Winnipeg	Mar. 4, San Francisco	Apr. 11, Salt Lake City
Jan. 22, Calgary	Mar. 11, Oakland	Apr. 18, Denver
Jan. 29, Vancouver	Mar. 18, Stockton	Apr. 26, Lincoln
Feb. 4, Seattle	Fresno	Apr. 29, Omaha
Feb. 11, Portland	Sacramento	May 7, Milwaukee
Feb. 18, San Francisco	Mar. 25, Los Angeles	May 14, Palace, Chicago

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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

Wants to Join Orchestra

"Will you please name some amateur orchestras that I can join, or where I can get in touch with them?"

There are a number of orchestras in New York made up of amateur players. Some of them have players of both sexes, viz., the Kriens Symphony Club, one hundred players. (Address inquiries to Christiana Kriens, Carnegie Hall, New York.)

The East Side House Settlement Orchestra, Jacques L. Gottlieb, conductor, Seventy-sixth street and East River.

The Music School Settlement, 55 East Thirty-third street, has several orchestras, graded according to the ability of the players.

There is also the Amacitia Orchestra in Brooklyn. For young men only, there is the Young Men's Symphony Orchestra, Arnold Volpe, conductor, 144 West Seventy-seventh street.

For women, there is the Woman's Orchestral Club, Theodore Spiering, conductor, 2 West Eighty-eighth street; and also the Woman's Philharmonic Orchestra. (Address Madeline H. Eddy, 145 West Eighty-fourth street, New York.)

Who Taught Them?

"Who is the teacher of Florence Macbeth? Who is the teacher of Anna Case? Also, tell me if Anna Fitzu was formerly a member of the Metropolitan Opera?"

Yeatman Griffith is the teacher of Florence Macbeth. She has worked with him for several years past and still continues coaching at his studio. The Yeatman Griffith studio is at 318 West Eighty-second street, New York.

The teacher of Anna Case is Mme. Ohrstrom-Renard, whose studio is 216 West Seventieth street, New York.

Anna Fitzu was specially engaged at the Metropolitan in the spring of 1916 to sing the role of Rosano in "Goyescas." This is the only role which she has sung with the Metropolitan, though it has been reported in the MUSICAL COURIER, without denial from the Metropolitan authorities, that she will be a regular member of the company in 1917-1918.

What Are Their Positions?

"Will you be kind enough to give me data, that is, their present positions, etc., concerning Oley Speaks, James H. Rogers, Bruno Huhn and Whitney Coombs."

Oley Speaks has a studio at 1425 Broadway, New York City. He is well and favorably known throughout the country as a baritone soloist, and in recent years has had great success with some of his songs, notably those in a semi-popular vein, published by Schirmer.

James H. Rogers has been prominent in musical life in Cleveland, Ohio, ever since 1883 as an organist, teacher, and director of musical organizations. He is also known as a writer on musical subjects and especially as a composer. Many of his songs are very popular.

Bruno Huhn, an Englishman by birth, has been active in musical life in New York for many years past. He is the organist of the Plymouth Church, Brooklyn, a composer of much talent—his "Invictus" is one of the best known of American songs—and a very busy teacher, though he finds time to lead the Nylic Chorus, New York, and the Arbuckle Institute Choral Club, of Brooklyn.

C. Whitney Coombs is a well known organist and composer. He was organist at the Church of the Holy Communion, New York, for twelve years, and is now organist at St. Luke, the Epiphany, New York.

Dora Duty Jones

"Is Dora Duty Jones living in New York, and what is her address?"

She died some years ago.

Song Poems

"I have several song poems which I believe could be profitably put to music, but I have had no experience in dealing with popular song publishers."

It would seem as if the people you want to get in touch with are composers and not publishers. The publishers take the songs after they are set to music. I know that composers are glad to have good poems to set to music, whether of a serious or popular nature. The poems are purchased outright, or a royalty is paid. Your best chance for disposing of your poems would be to see the composers and have a business talk.

You would have a better chance to dispose of your songs if they are of the popular order, as the publishers tell me that is what is wanted most at the present time. It is,

however, the completed song that the publishers look at, not the poems.

A Position in Church

"Kindly let me know the best method of obtaining a regular Sunday church position as violinist for the coming winter and fall. I am anxious to secure a permanent position in or near New York City."

A good plan would be to write to some one of the musical agents in New York. You will find the names of many of them in the MUSICAL COURIER. These managers are called upon for soloists outside of regular concert work, and if you write and tell what you want, I am sure you will receive answers from them that will enable you to decide which one it would be best for you to register with. Tell exactly what you wish to do, so that the answer will be of service to you in making your choice. Charlotte Babcock, at Carnegie Hall, is one of the managers who specializes in church work.

Summer School for Singers

"I am interested in a summer school for vocal pupils. Do you know of any such camp conducted by a well known teacher located in a cool spot, where girls can go to study singing during the summer months? Are there any such schools conducted in New York City?"

To answer your last question first, there are summer schools at Columbia College, Hunter College and New York University, all located in New York City, although this city is scarcely what could be called cool in summer.

At this early date many vocal teachers have not completed their plans for the summer. The following, however, will surely teach this summer.

Charles Bowes, somewhere in New England. (Inquiries to 601 Madison avenue, New York City.)

Oscar Seagle, at Schroon Lake, N. Y. (Inquiries to 500 West End avenue, New York City.)

Ogunquit Summer School of Music. (Address Frederick W. Odell, 12 Huntington avenue, Boston, Mass.)

Old German Violinists

"I am writing a song-poem and I want to use the name of an old time German violinist. You could undoubtedly give me several names from which I can select one best suited to my meter."

By old time violinists I presume you mean those who, like the ichthyosaurus, "existed a long time before us." Such were Baltzar (died 1663), Johann Fisher (died 1720), J. J. Walter (died about 1650), Biber (about 1638), Strungk (about 1640), Telemann (1681).

Wants Concert Engagements

"Am writing you concerning some concert work which I would like to do in the North. I was in Europe studying when war began and I had to return to America. My voice is dramatic soprano and I make a specialty of Massenet songs in French and Grieg songs in English. Am also making a specialty of negro spiritual songs."

For regular concert work it would be advisable for you to write to some of the managers in New York—you will find their names and addresses in the MUSICAL COURIER—telling them exactly what you wish to do. This you should do as soon as possible, for engagements for the following autumn and winter are now being made. Many have been already booked. You will find that your letters will be carefully answered, which will give you the opportunity to decide which agent you prefer as the one best suited to your demands. Send copies of your press notices and testimonials.

INFORMATION BUREAU OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed Information Bureau, Musical Courier, 437 Fifth Avenue, New York, N. Y.

timonials. Both the New York teachers that you mention are known all over the United States.

The specializing in negro spiritual songs would be better suited for lyceum work. There is a large field in this work, particularly for a good specialty, and if you write to the Redpath Musical Bureau, Cable Building, Chicago, and Mutual Lyceum Bureau, Steinway Hall, Chicago, they will be able to advise you as to that particular class of work. You must also send copies of notices and testimonials to these bureaus.

Chautauquas

"I should appreciate any information you may give me regarding Chautauquas, as I wish to engage in that work this summer."

It is not quite clear from the form of your question whether you wish to study some Chautauqua course, or whether you, as a musical artist, wish to perform on some of the Chautauqua circuits this summer. In the former case, write to E. H. Blickfeldt, Chautauqua, N. Y.; in the latter, write to Alfred Hallam, for the past sixteen years director of music at the original Chautauqua, Chautauqua, N. Y. His present address is Aeolian Hall, New York.

Where Is Waldemar Schnee

"I would like to know if the Schnee Treatment for the Hand has been successful and would also like to know Mr. Schnee's present address."

Mr. Schnee left for Europe two years ago and took every copy of his book with him.

Washington's Tribute to Mrs. MacDowell

A recent appearance of Mrs. MacDowell at the Auditorium of the New National Museum at Washington, under the auspices of the Washington Society of the Fine Arts, brought forth not only a packed house with people seated on the floor, but the appended excerpt from the Washington Times of March 30, 1917, which gives the "story" in all its further details:

"When Dreams Come True" might have been the subject of the recital given by Mrs. Edward MacDowell last evening under the auspices of the Fine Arts Society. Edward MacDowell stands unchallenged as America's foremost composer, and to his widow has been given the privilege and the task of consummating the most cherished dream of this rare spirit, thereby proving how great a soul there was linked to the greatness of the artist.

This dream that Mrs. MacDowell unfolded to an audience that filled completely the large auditorium was of Peterborough, N. H. Mrs. MacDowell has the personal gift, however, of leading one through the paths of idealism that inspired the genius of Edward MacDowell, and that also must have been her guiding star in enabling her to put through such an ideal enterprise.

For Peterborough is a colony in the mountain quiet of New England that has brought to creative artists of all the arts a haven in which to labor through the summer months, a haven where he may renew his inspiration and also perfect his work.

The conditions here that gave to Edward MacDowell the ideal facilities for composition are being extended more and more through the MacDowell Memorial Association to poet, painter, sculptor, composer. The dream of MacDowell is now the work of his wife, who has given her labor as pianist and propagandist, that this ideal environment, that she shows in stereoscopic might foster the art of today, might give the artist, as she puts it, "an oasis in his struggle."

One felt the inspiration of Mrs. MacDowell's words. She also revealed this "fairy tale" influence in the works of MacDowell, that, as a skilled and gifted player, served to illustrate her theme. She said "MacDowell did not believe in nationalism in music, but in ideas created by environment and the influences of literature." He needed quiet and space for his creative spirit, and thus one understands better his "Log Cabin," his "Br'er Rabbit," "The March Wind," or the solemn largo from the "Sonata Tragica."

The MacDowell clubs of the country now contribute half to the upkeep of the colony that charges its artists but \$1 a day. Mrs. MacDowell contributed the other half through her efforts. An endowment fund is another bit of her optimism. It is growing as a memorial to the late John W. Alexander, who was an enthusiastic worker there. To this great opportunity all lovers of art may subscribe, as Miss Mechlin pointed out, in small or large sums. The colony is now open to creative artists of Europe without price. What this means to the future, Mrs. MacDowell expressed when she told how 75 per cent. of the members of Beaux Arts are now named or killed. It were at Peterborough will be created the American privilege to succor and inspire many of those foreign born artists who still remain in the devastated art centers of Europe. Truly a fitting monument to Edward MacDowell.

W. O. Forsyth's Successful Pupils

Toronto, Ont., March 30, 1917.

A delightful musicale and reception recently was given in Toronto by W. O. Forsyth, the eminent piano instructor and composer, at his attractive Nordheimer studios. Mrs. and Miss Forsyth assisted in welcoming the guests, and the excellent program included selections from Mendelssohn and Forsyth, played by Edith May Yates; Moszkowski's concert etude, interpreted by Rosa Goldberg, and numbers by Percy Grainger and Rubinstein, contributed by Jessie McAlpine. Mrs. Danks, pupil of Mr. Martindale, who accompanied her, also pleased those present, her soprano voice being heard to advantage. Mrs. Forsyth again proved to be one of Ontario's most gracious hostesses.

A few days later, on March 22, Myrtle Webber, a remarkably gifted pianist, aged twelve years, gave an exacting program before a large and enthusiastic audience in the Nordheimer Music Hall. Haydn, Chopin, Mendelssohn, MacDowell, Grieg, Raff, Handel and Moszkowski being among the composers represented. This promising young performer, reflecting credit upon her thorough, sympathetic and inspiring teacher, was assisted by David Wolovitz, violinist, who is studying with Frank C. Smith.

M. C. H.

Fraternal Association Meets

The Fraternal Association of Musicians held a reception and entertainment in honor of its president, Louis J. Sajous, and Mrs. Sajous, on Tuesday evening, April 3. A large and interested audience filled the hall, which did not seem spacious enough, and warmly applauded each artist for their work. Those who participated in the entertainment were: Leola Lucey, soprano; Irvin F. Randolph, pianist; Rowlee McElvery, baritone; Stellario Cambria, mandolinist; Homer N. Bartlett and Bruto V. Giannini, both of whom are composers.

THE MIDDLE WEST LIKES HEMUS

Percy Hemus has just returned from the Middle West after a tour which included Colorado, Kansas and Missouri. Mr. Hemus received special attention from the press throughout his tour, but the following from the Topeka (Kansas) Capital of March 28, expresses the opinion of a manager and musician. That paper says:

The way his singing won the real music lovers is reflected in the following criticism of his concert written by Daniel A. Muller, who was responsible for his coming:

"I have not been as nearly satisfied for years as tonight when Hemus sang 'Where'er You Walk,' his voice was beautiful, it was music in reality, it rested his hearers and tuned them to the fine song sung by a master and a man. The low tones of the next Handel number were another proof of the depth of his understanding of voice control and song interpretation."

"Invictus," by Huhn, was so very defiant that it bordered on audacity. 'Hour of Peace' took all of us to the land of perfection where there is nothing but sleepy smiles and good will."

"April Tide," a small gem, is a toy to this man, who juggles with tone color and voice technique with amazing ease and natural grace. He sang 'Boots' No, he did not sing it; he made us suffer through the horrors of it from first to last, the reality of the gruesome, life consuming, hellish monotony seemed so vivid that we shivered and liked it. If I had to hear this song sung by Hemus once a week I would go mad, and so would the rest of you."

"Percy Hemus is a man. If you doubt it, go any distance to hear him recite this song and you will be glad to agree with me."

"Miss Craven comes in here for her share of the glory. She played the 'Boots' off of Sousa, and she is a Kansas girl."

"Group three was all music and smiles; it is wonderful how Mr. Hemus can change moods as if by magic. When he sang, 'I'm Not Myself at All,' I was awfully sorry I failed to give him a clay pipe, which was the only missing link in making him a blue ribbon Dublinite."

"Sailor's Life," rendered as he does it, becomes a song of great merit. 'Deep River!' To cover ye skeptics who say there is no music in American songs! Beautiful, sublime—a song of which every bar is a jewel and tonight every jewel was set by a master, whose equal, in many respects, I have never heard. I am grateful to Mr. Hemus for this song; it was a gift—a rare offering."

"A Southern Lullaby." What rhythm and delicious tone they gave us! We were all glad there are negroes in the world when he sang this; the swing of it rocked us and lulled us to a state of mind which Hemus can compel without knowing it."

"In 'Love Is Done,' he made a crescendo on the word 'love' that was the master stroke of breath control."

"Now for 'Danny Deever.' This song is a drama. It has very little music for the untrained mind. It is a masterpiece to those who understand it. We heard it given by a man who makes you fear him and revere him and when he was through we were sorry there was no hanging."

"The whole program was sung in English and his hearers are grateful for this; all who enjoyed the privilege of hearing him agree that English is singable, especially by such a master."

Edith Rubel Trio in the West

The Edith Rubel Trio has been away recently on a trip through the West and met with uniform success wherever they appeared. Among the places which heard them was St. Paul, Minn., and the Pioneer Press of that city said: "Sympathetically chosen, delightfully played, and of about the right length was the program given by the Edith Rubel

Trio. All three, musicians of ability, taste and temperament, Miss Rubel, Miss Roemaet and Miss Putnam, who play, respectively, the violin, cello and piano, present an evening's entertainment unusual in its refinement of feeling and delicate artistry. The 'informal music' consisted entirely of folksongs, and the trio was altogether happy in interpreting the deep feeling as well as the humor some of these possess. Some of them very short, they were all given with the invaluable although indefinable quality best described, perhaps, by the word 'style,' and were greatly enjoyed."

Spiering's Eclectic Repertoire

A glance at the repertoire which has been performed by Theodore Spiering at his concerts during the season of 1916-1917 will give a very clear idea of the catholicity of this artist:

With orchestra: Beethoven concerto (with Philadelphia Orchestra), Bruch G minor concerto (with Chicago Orchestra), Kamm Fantasiestuck (with Chicago Orchestra).

With piano: Bach A minor concerto, Mozart E flat major concerto, Saint-Saëns A major concerto, Schumann phantasia, Vieuxtemps A minor concerto, Beethoven "Kreutzer" sonata (with Coenraad Bos), Delamarter E flat major sonata (with Ossip Gabrilowitsch), Tartini G minor sonata, Tartini "Devil's Trill" sonata, Beethoven romance in G, Beethoven-Kreiser rondino, Brahms-Joachim Hungarian dances 3, 7, 8, 9, G minor, A major, E minor, G major; Dittersdorf-Kreiser scherzo, Dvorak-Kreiser Slavonic dance, E minor; Edwin Grasse scherzo (dedicated to Mr. Spiering), Hubay, sephyr, Ferdinand Laub, polonaise, Ondricka barcarolle, Ries adagio from suite in G, Rubinstein-Wieniawski romance, Walter Henry Rothwell "Wiener Gruss," Sauret "Farfalla," Tchaikowsky melody and scherzo from op. 42, Tchaikowsky valse scherzo.

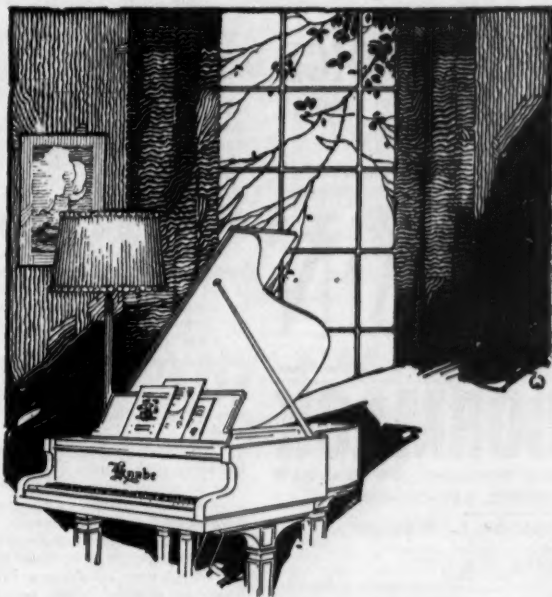
For violin unaccompanied: Bach prelude and fugue from 1st sonata, Bach chaconne, Reger prelude and fugue, op. 131 (dedicated to Mr. Spiering), Spiering artist studies, op. 4.

Buffalo Club for Lockport

The Clef Club of Buffalo, with Alfred Jury, conductor, will sing at the National American Musical Convention, to be held in Lockport, N. Y., from September 30 to October 6. As this convention is to be entirely American, the Clef Club will have an excellent opportunity of illustrating what our native composers have done in the field of choral works. Mr. Jury is busily engaged with his chorus, rehearsing some of these American compositions.

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SHOULD MUSIC MIX WITH SOCIAL FUNCTIONS?**Carl Hahn Expresses His Ideas on a Timely Subject—
He Is in Favor of the Union**

By COLGATE BAKER.

One of the significant signs of the times is the suggestion now being seriously made in some quarters, that our musical clubs and choral societies should limit the social side of their activities, to after the concert dances, receptions, teas and other pleasant social functions which attract the young folks more than does the music itself.

The suggestion comes from persons prominent in American musical life, who believe that we are now ready as a nation to take our music more seriously and not mix it with the lighter form of entertainment.

On the other hand, Carl Hahn, conductor of the New York Mozart Society and the Arion Societies, of New York and Brooklyn, is one of those who do not take kindly to the idea of divorcing music from social functions. Mr. Hahn, in his position as directing head of three of the most important musical organizations in the big city, is convinced that if we eliminate the social side of amateur musical societies it will be a grave mistake.

"Only when choral organizations are formed entirely of paid professional singers," said Mr. Hahn, when I called on him at his studio in the Hotel San Remo, "just as our symphony orchestras contain only paid professional instrumentalists, will the elimination of the social side of our musical club life be at all possible.

"Most of our musical societies originated through the love of people to mingle socially while enjoying music. Even our professional musical organizations were born in this manner. Musicians came together, talked and played new works, discussed them occasionally and the result was that a musical society came into existence. All amateur musical organizations are largely dependent for their life upon the social opportunities afforded members.

"If social features are abolished by these organizations, they would lose a very large percentage of their membership. I doubt whether any of them could survive the loss.

"When Van der Stucken was here recently, he told me that he never again would conduct a choral organization unless the members were all professionals and were paid for their services.

"As a conductor I can readily understand why Van der Stucken feels that way. Better results can be obtained with singers who are paid for their services because they must attend rehearsals regularly and the discipline that prevails, every conductor knows is indispensable to perfect choral work."

"Do you think that a professional choral society could be made to pay?"

"That is an open question. I doubt whether we have the audiences to support such concerts. I attended one of the best concerts of the season a short time ago, in which a small orchestra and a chorus of paid professionals took part. It was a splendid artistic success, but it did not make any money.

"Only a small percentage of our people really understand and appreciate serious music. At concerts where classical music is performed we see the same faces year after year. Audiences that can understand and appreciate a program of the best music are few and far between."

"Is it not true that musical culture is growing enormously in America, especially among the young folks, because of the work being done in the cause of music by our colleges and universities?"

"Oh yes, conditions are improving, but the biggest factor in our musical development today is not the university, it is the music social organization, especially those conducted by women, who every year are bringing new recruits into the little sphere of real music lovers.

"Now, there is the Ladies' Musical Club, of Cincinnati, which organized the Cincinnati Orchestra and made it what it is today. It was Miss Dow, a successful business woman of Cincinnati, who endowed the orchestra with three quarters of a million of dollars to carry on its magnificent work.

"Throughout the country the influence of women and women's clubs upon the development of musical culture may be noted from year to year. Without the help of the women of America we would have no musical culture worthy of the name today."

"How about the churches?"

"The churches have done their share of the task in trying to improve conditions, but they have not begun to do what the women's clubs and societies have done.

"I am certain that if the social side is eliminated by these musical societies we shall have fewer of them, and it might prove the death blow to all of them. Think what a catastrophe that would be!

"Until the public is willing to support serious music, and people in paying numbers will attend a concert, to enjoy music for music's sake, the choral society will remain the most potent factor in the development of good musical taste, and we must be content to see it blended with social features to attract young people who will not accept serious music without dancing and gaiety.

"By the way, did you ever notice the tired, bored, expressions on the faces of the members of the orchestra during a performance of 'The Messiah'?"

"Even professional musicians like to get together socially after a concert and relax. One mood produces another, always."

Niessen-Stone Pupils Please

On Wednesday afternoon, March 21, Matja Niessen-Stone, the well known New York vocal teacher, gave a musicale at her studio, at which Johanna Galski was the guest of honor. Mme. Galski was said to be greatly delighted with the splendid progress of several of Mme. Niessen-Stone's pupils, whom she had heard before. The following pupils participated in the program: Mary Hussar, Frieda Roche, Elsa Diemer, Edith Maldroyer, Grace Foster, Alice Berninger and Louis Bennett. On the fol-

lowing Saturday two of Mme. Stone's pupils, Elsa Diemer and Alma Wertheim, a daughter of Mr. Morgenthau, were heard at a musicale given at the home of Henry Morgenthau, formerly a United States ambassador, in Lisa Lehmann's "Persian Garden." Mrs. Wertheim also contributed four songs, which she sang successfully. Here, as wherever Mme. Niessen-Stone's pupils are heard, great credit and praise were bestowed upon her excellent training.

**Anniversary Exercises at New York
Institute for Education of the Blind**

In the assembly hall of the New York Institute for the Education of the Blind, Ninth avenue at Thirty-fourth street, anniversary exercises were held on Thursday evening, March 29, eighty-six years having elapsed since the foundation of the institute. For almost eighty-one years, an official of the school stated, the institute has occupied the same plot of ground where it is now located.

The musical part of the program comprised organ numbers by Rheinberger and Saint-Saens, played by George Krauer and William Morgan; "Poem Erotik" (Grieg), played by Rachel Askenas, the first movement of the Beethoven "Pathétique" sonata, played by Edgar Kearney and Schytte's "Was die Quelle singt," played by Francis Sievert. The choruses sang the "Waltz Song" from "Faust," Rubinstein's "The Angel" and De Koven's "Recessional," while the audience joined in the singing of "America" at the end of the exercises. There was also a reading by Hazel Crossley.

An interesting feature of the program was a demonstration by Paul Morel and Clarence Gurriell. Mr. Morel took apart some of the interior economy of the piano, explained the process of tone production, and then put the pieces all nicely back together again—being more skilful than the king's men with Humpty Dumpty. Mr. Gurriell then gave a practical explanation and illustration of the process of tuning the piano, making the operation—theoretically, at least—quite clear to the layman.

Later in the program Max Alexander discussed "How Music Is Read and Learned by the Pupils of the Institute." This involved an explanation of how music is printed in "point," the notation being entirely different from the staff notation with which we are familiar. The most amazing part came next, however, when Mr. Alexander was given a copy of Arthur Foote's "Meditation," selected at random from a group of pieces just printed in "point" for the first time in the workrooms of the institute and never seen before by this sightless youth. He then read to the audience the right hand and left hand parts separately of the first few bars and immediately played the hands together from memory.

Comment should be made upon the perfect English and easy delivery with which these youths spoke and also upon the constructive kindly helpfulness that breathed in the atmosphere of the whole place.

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"THE MUSIC OF INDIA"

By Howard Edie

There is a glow in the mental and emotional atmosphere of India that is in harmony with the color of its physical expression, that lends itself to the development of art and music. Artistically, India is now being aroused and the "Beauty" Spirit of the past is struggling for re-expression.

At first we found it difficult to appreciate Indian music, but gradually the ear became accustomed to the new sounds. Some students of both European and Indian art have come to the conclusion that the future music will be an amalgamation of both. The Hindu takes a much deeper interest in the philosophy of art than the Westerner and has formulated a theory that intelligently explains the phenomena of musical expression which is more or less at present a mystery to occidentals whose psychological knowledge of artistic expression is as yet in its embryo stage.

The mysticism at the root of art and music is intellectually grasped by a large body of cultured Hindus. The Indian mind delves down deep into the causes underlying artistic expression. Like the ancient Greeks, Egyptians and Persians, their intellectuality and imagination enables them to perceive in all expressions of beauty, archetypes of the deep realities existing within the heart of nature.

The Oriental psychologist will realize the importance of wedding Eastern music to Western. This union will indeed be the new renaissance. It will lead to a fuller and more adequate expression in sound, of the hidden beauties, than the world has heretofore been accustomed to. He also realizes that artists must by their intuition redeem themselves from the slavish technic which in the past has bound them with limitations.

The new technic will be of the etheric nature, and, therefore, very responsive to feeling, mind and inspiration. It is concentration that stills the emotions and mind, opening up a passage for the influx of inspirational force which in its turn illuminates the mind, stimulates the emotions and will some day make a kind of magic take the place of what the world believes now to be perfect technic.

The influence emanating from the art and music of the Hindu is now being felt in the Western world. In this connection we must remember that the highest thoughts and feeling and activities of all nations of the world are based upon truth—perfection is to be attained by those whose intellect, feelings and spiritual natures permit them to discriminate to the extent of selecting the best from all nations and blending it harmoniously into their own natures. The world is in what one might call the embryo, synthetic age. Unity is the keynote underlying all great present activity. In the case of this world crisis spiritual truths are fighting material thoughts. Spiritual truths represent unity; material thoughts, separateness.

Those who would help humanity at this critical period should endeavor to harmonize the best in European and Indian art. To do this a better understanding is necessary.

It is an intellectual puzzle for music lovers, to discover how to discriminate with reference to interpretations of the great master's works of both East and West, as up to present time there has been no basic law discovered to guide them in their judgment. A close observation of music will enable the analyzer to formulate certain principles which he can apply in his analysis. The keen listener should struggle to perceive mentally, emotionally and spiritually, the beauty of phrasing, the power of the structural reproduction of the composers' thoughts, and the precision with which the melody floats through the disembodied harmony. For instance in a Bach fugue one should endeavor to imagine (when the motive reappears) varied streams running parallel to each other within the arabesque of the structural harmony. Then again, the emotional vibrations can be judged only by cognition of the feeling. Now, if the analyst takes into consideration that no two people are exactly in the same stage of emotional, mental and spiritual development, he will realize that dogmatism must be eliminated from his judgments. He will also have to take into consideration that the nearer the conceptions are to the heart of nature the more beautiful they must be. Hence it follows that the more beautiful the music of the interpreter the better expression it must necessarily be of the composer's work. To judge of the beauty of interpretation we must synchronize in our mind's eye three very definite aspects. First, comes that comprehension of the work of a master when we see the whole thing as one. While holding this concept we must accentuate the main outlines synthesizing the melody and its variations with the harmony of the whole. The spiritual side—the inspiration—gives that strength to the structure and also its brilliant coloring. The emotional nature is the instrument which makes the hearers feel the truth underlying the work, while at the same time it acts as the stimuli which causes the outflow of force.

As music evolves it will be difficult to find words to depict the intense emotional and spiritual elation it generates; but let us hope that ere long music will be so well understood as not to require explanation in terms of our three dimensional languages.

Nevada van der Veer and Reed Miller

Booked for 120 Concerts

Speaking of busy artists, Nevada Van der Veer, contralto, and Reed Miller, tenor, have been engaged for a big de luxe Chautauqua tour, opening April 14 and continuing until September 8. During that time this popular couple will sing 120 concerts in as many cities. Immediately following the completion of this engagement, they will enjoy

a well deserved rest for three weeks, after which they leave for a six weeks' concert tour to the Pacific Coast. When asked how the prospect of so much work and so little play appealed to him, Mr. Miller replied energetically, "Work that we enjoy is play," and even the prospect of traveling all summer cannot dampen the ardor with which this singer applies himself to his art.

Any one wishing to communicate with Mr. Miller can reach him by addressing London Charlton, Carnegie Hall, New York.

An Appreciation of Skovgaard, the Danish Violinist

The following, written by the president of the High School of Greenwood, S. C., was used as an attractive advertisement for the Skovgaard concert in that city recently:

"TO HIM THAT HATH"—AN APPRECIATION.

This is just simply an appreciation—unpaid for, unsolicited: Skovgaard came to town this morning—Skovgaard, the wonderful Dane.

He will be at the Auditorium tonight, and you, if you are not there, it won't be my fault, for, as best I can, I'll tell you about him. I heard him once—this magical Dane with the physique of a Viking and the heart of a little child—sat for two hours that seemed only as many minutes and heard him weave all human emotions into melody, love, anger, joy, hate, despair—heard the music of mountain brooks, the laughter of little children, wild Hungarian waltzes, sweet, tender folksongs afloat with half-forgotten memories—heard him and was comforted.

Tonight if I had but seventy-five cents to buy bread, I'd give it to Skovgaard and feed my soul. If you go tonight, tomorrow you'll have a memory—and it won't soon be forgotten.—"G." The Journal, Greenwood, S. C.

James Goddard Recognized Through Musical Courier Picture

An interesting anecdote illustrating how universal is the extent of the circulation of the *MUSICAL COURIER* is found in a true story of James Goddard, the basso. The incident occurred only last week.

On the train going from Omaha to Denver, Mr. Goddard, sitting near the rear of the car, noticed a lady at the other end, who for some reason did not seem able to keep her eyes off him. As Mr. Goddard passed through the car a little while later, the lady said to him, "I must apologize for my rudeness in staring so, but your resemblance to this picture is so striking that I could not keep my eyes off you."

The picture in question was that on the front cover of the *MUSICAL COURIER* of February 8, a copy of which was lying in front of the speaker.

"I guess I do resemble it," answered Mr. Goddard, "for I am it."

"That explains it," said the lady, who was a singer herself and very well acquainted with William Clare Hall, the teacher to whom Mr. Goddard modestly ascribes most of his success. In conversation about Mr. Hall, Mr. Goddard and the lady had a pleasant chat.

Mr. Goddard leaves for his second tour of the West on April 17, during which he will appear in more than one hundred cities.



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HANS TANZLER, tenor, Royal Opera, Karlsruhe.

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LOS ANGELES

Spalding and Ganz Impress Greatly—Thorner-Ross Give Splendid Recital—More Interesting Items

Spalding and Ganz were in Los Angeles on the 22d and made a deep impression. These two artists played before a very large audience and were received with as near to an ovation as often happens in this town, where it is difficult to move the public to real enthusiasm. Detailed criticism seems unnecessary, as both of these artists are so well known to MUSICAL COURIER readers. It is interesting to note, however, that, in spite of the big advance reputation, Spalding astonished both the public and the musicians here. It seems that one must have a foreign name to be called great, and many said that they knew he must be good, but had no idea he was really to be ranked as one of the first artists of the day. There were no two opinions about this after the concert.

Thorner-Ross Splendid Recital

Important in the week's events was the splendid recital given on the 24th by Helen Thorner, assisted by Gertrude Ross at the piano. Her program consisted of six groups of songs from Pergolesi to Cadman, whose "Sayonara" cycle was given with accompaniments played by the composer.

Mme. Thorner is a Lieder singer of the purest type and seems to have been particularly endowed with the requirements of this calling. She is wonderfully musical and gives interpretations that leave nothing to be desired in the matter of expression, phrasing and tone color. Her second group, including works of Beethoven, Schubert and Schumann, brought this especially to the fore, and these songs were greeted with much enthusiasm. Her manner is so eminently earnest and sympathetic that it lends itself essentially to songs of this noble classical character.

The opinion was expressed by many that the Brahms, Strauss, Wolf group which followed was that in which Mme. Thorner most excelled. But to me it seems unfair to say that there was any particular group which was better done than any other. The truth is, as always, that the interpreter gets some of the credit or some of the blame for beauties or deficiencies in the composition. Such songs as "Wie bist du meine Königin" and "Meine Liebe ist grün" (Brahms), "Traum durch die Dämmerung" (Strauss) and "Heimweh" (Wolf) naturally hold an audience by their mere beauty. They also, however, demand an interpretation worthy of them, and this is saying much, and is often enough overlooked by that same audience. In other words, the audience does not always realize how much worse a bad interpretation of a great song is than an equally bad interpretation of a second rate song.

This little preamble seems necessary to a statement of what Mme. Thorner actually did in these two groups of classics. With art carefully concealed, she gave interpretations of these songs that seemed simple and spontaneous outpourings but which were, in fact, the result of a most extraordinary wealth of learning combined with a natural gift that must be far above the average. Add to this her great beauty of voice, her splendid diction, solid schooling and excellent vocal equipment, and the reason of her success becomes obvious.

Other songs were by Cornelius, Mendelssohn, Rubinstein, Hermann, Paladilhe and MacFadyen. There was also a delightful number by Gertrude Ross, "Dawn in the Desert," for which our local pianist shared the applause with the singer.

Finally the two Cadman songs, large numbers in the well known Cadman style, full of lovely melodic phrases, and furnished with brilliant and pianistic accompaniments.

These songs served well to round off the program and bring it to a successful close.

Altogether this recital was of such an unusual nature that one does not associate it with the thought of a "local" artist. Mme. Thorner is here for family reasons, and fortunate it is for this far Western city to have such an artist among its "local" lights. Combining as she does imaginative interpretations with graphically dramatic readings, and her sterling musicianship, it is no exaggeration to call Mme. Thorner a great artist, and it is only just to say that she would succeed on any stage in the face of any competition.

Matinee Musical Club Prize

The Matinee Musical Club of Los Angeles offers \$100 in prizes for compositions as follows: \$50 for chamber music composition, \$25 for chorus for women's voices, \$25 for piano, organ, voice or violin solo. This is restricted to residents of Los Angeles County. For additional information apply to the MUSICAL COURIER office, Blanchard Hall, Los Angeles.

Schubert Club Provides Program

A concert, interesting in part, was given March 25 under the auspices of the Schubert Club at Trinity Auditorium. The artists appearing were James Anderson, baritone; Della Smock, violin; Margaret McKee, whistler; Frederick Herrmann, organist; Anne Kavanaugh, narrator; Suzanne Joyce, piano. Mr. Anderson was interesting, especially so in a song by Herrmann entitled "Sehnsucht," to which Mr. Herrmann himself played the accompaniment. Miss McKee is an attractive whistler and did interesting things, especially Cadman's "At Dawning." Mr. Herrmann was successful with several organ numbers, overture to "Poet and Peasant" (Saint-Saëns), "The Swan," Handel's "Largo" and the Wagner-Liszt "Pilgrims' Chorus." Mr. Herrmann is a musician of unusual ability and plays with much taste and brilliant registration. He also played incidental music for the recitations of Anne Kavanaugh.

"California's Little Wonder Pianist"

"California's Little Wonder Pianist" is the way Matilda Locus is advertised. She is about twelve years old. She gave a recital before a large and fashionable audience on March 24, and certainly the "wonder" part was evident enough. She played a big program, taking some of the numbers at lightning speed. Like all of these youthful prodigies, her technic was astonishingly smooth, and she startled by her mastery of the piano. Her appearance is so extremely youthful that she could undoubtedly make a success on the concert stage if she could be brought before the public immediately, without delay. Whether that would be wise or otherwise is for her parents to determine.

Dillon-Hughes Enjoyed

Fannie Dillon and Gareth Hughes gave Miss Dillon's recitation with music, "Saul," at the Hollywood High School on March 23. This is a splendid setting of Browning's poem, and never fails to create a deep impression.

Musical Fresno

Fresno, a thriving city in the center of California's greatest grape raising country, is a good town musically and is doing big things. Earl Towner, conductor of the Symphony Orchestra, of the Raisin Day Festivals, etc., sends word of the appearance there of Hofmann on March 19, the big success of Spalding on the 21st, and the coming appearance of Fanning; also Gerhardt, April 16, and a symphony concert April 17. On March 14 the one hundred and twenty-sixth recital of the Fresno Musical Club was given, the program being choral and vocal, John Henry Lyons, director; Earl Towner, accompanist. Graveure also appeared recently in Fresno with his usual immense success.

Woman's Orchestra Interests

Under the masterly direction of Henry Schoenefeld the Woman's Orchestra of Los Angeles gave an interesting

concert on March 21. This orchestra plays unusually well for an organization in which the members are not paid. Many of the members are professional musicians who give their time to this work for the love of their art. Their rendition of the numbers on this program was excellent. Especially attractive was Schoenefeld's "Nocturne." Edith Norton was the soloist of the occasion and sang in a most attractive manner a number of songs, accompanied by May MacDonald Hope.

Violinist Enjoyed

Ruth Hall, violinist, a pupil of Harley Hamilton, was heard in an attractive program on March 17. She showed her good schooling and proved herself an accomplished performer. Two compositions by her teacher were especially interesting. Mr. Hamilton, it will be remembered, was the founder and for many years the conductor of the Los Angeles Symphony Orchestra. F. P.

Philadelphia Press Praises Werrenrath

"Reinald Werrenrath had the beautiful and reverent music of the Savior and brought to it the round and full tones of his splendid baritone," declared the Philadelphia Evening Star of March 30, in speaking of the solo work which this splendid artist did in the production of the "St. Matthew Passion," which was given in that city by the Philadelphia Orchestra Chorus with the Philadelphia Orchestra, Leopold Stokowski, conductor, and a quintet of noted vocal soloists. The same paper continues: "Singing with full appreciation of the part falling to him, expressing with a sincerity and dignity the solemn and sacred lines entrusted to him, he gave a most impressive rendition of his part. There was all the beauty of supreme kindness and the glory of sublime self-abnegation in his delivery of every line. Intelligence told in his work not alone in what he did, but in what he had the excellent taste not to do." The Philadelphia Inquirer stated that "The words of Jesus, which are assigned to the baritone, were reverently declaimed by Reinald Werrenrath," and according to the Public Ledger, "Reinald Werrenrath delivered with skill and spiritual feeling, in a voice of many appealing properties, the words of Jesus." According to the Record, "Reinald Werrenrath was a continuous revelation of how satisfying and spiritually perfect the human voice can be when inspired by a deeply religious emotion. The words of Jesus as they fell from his lips would not have failed to rouse sympathy in the most indifferent and apathetic." The Evening Telegraph spoke of his "ingratiating and manly baritone," and the Evening Bulletin stated that "Mr. Werrenrath's richly resonant baritone and finished style as usual gave both pleasure and satisfaction in all that he had to do." As its quota in his praise, the Evening Ledger said: "It only remains to add that the sturdy vigor of Mr. Werrenrath's baritone seemed most fitting."

The Elsa Fischer String Quartet Wins New Laurels on Western Tour

The Elsa Fischer String Quartet has just returned to New York after having terminated a very successful Western concert tour, which resulted in many return engagements for next season.

On March 13 they appeared for the Alert Club in Medina, N. Y.; March 15, at Denison University, Granville, Ohio; March 19, for the benefit of the Amateur Musical Club in Cleveland, Ohio; March 20, Fremont, Ohio, for the Matinée Musical Club; March 21, for the University School of Music, Ann Arbor, Michigan; March 23, in Fredonia, N. Y.; March 27, for the Musical Art Society in Rome, N. Y.; and on March 28 in Saratoga Springs, N. Y., for the Skidmore School of Arts.

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